

# THE MUSICAL TIMES

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Chamber Concerts, Duke's Hall, November 2 and 25, at 3.  
Lectures by Stewart Macpherson, Esq., F.R.A.M., on "The  
Teacher's Career: Its Importance and Responsibilities," Wednesday,  
November 4, at 3. Admission 1s.  
Fermigny Concerts, Saturdays, November 7 and 21, at 8 p.m.  
Voice Culture Christmas Examination. Last day for entry,  
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**AS PERFORMERS.**—Willie Grogan Caney, Elsie M. Coram, Joseph Henry Markham, Lilian Montgomery, Charles Nadaud, Constance Lilian Shearer, Ivy Hollick Taylor, Winifred Lilian Worthington. Examiners: Henry Beauchamp, Richard Cummings, and Thomas Meux.

**IN PIANOFORTE PLAYING.—AS PERFORMERS AND TEACHERS:** Marie Louise Gaillard, Stella Muriel B. Annunziata Hecker.

**AS TEACHERS.**—Alice Mary Abbott, Sarah Winifred Abraham, Annie Ainsworth, Hilda Mary Alden, Eleanor Alice Allen, Ellen Anderson, Florence Louise Armstrong, Sybil Bankhead, Elva Irene Barnes, Louise Mary Barnes, Grace Madeline Baxter, Margarite Ingham Bearder, Dorothy C. Bennett, Eveline Nellie Bentley, Annie Blackburn, Florence Blackledge, Mary Blything, Ida Muriel Bodley, Alice Boothaway, Marion Boothroyd, Florence Margaret Boyce, Dora Ethel Briggsshaw, Elizabeth Britton, Elsie Louise Brown, Annice Butterworth, Catharine Dorothy Calvert, Janet Edith Catley, Helen Sibyl Choveaux, Sally Clukey, Eileen Edna Courtenay Cole, Maude Connolly, Alice Mabey Crowe, Marti Elizabeth Cowell, Dorothy Cremer, Irene Louise Crook, Dorothy C. Crooks, Winifred Hilda Cross, Kate Cecilia Crowthurst, Beryl Cufadeu, Susie Cuthbert, Hilda Davis, Kathleen Mary Douss, Kathleen Milverton Drake, Evelyn Duxbury, Florence Earle, Annie Gertrude Earnshaw, Margaret Eckersley, Gladys Susie May Ellison, Mabel Evans, Gladys Firkin, Eva Mary Fisk, Stella Fooks Flaxman, Greta D. Fleming, Gwendolyn Alice Swinford Francis, Florence Elizabeth Galloway, Sara E. Garvin, Elizabeth Gentleman, E. Marjorie Goodwin, Augusta Gwendoline Grantham, Madeline Ruth Gregory, William Ashton Grime, Fanny Groenewald, Eva Guest, Viola Gullick, Edith Mary Halford, Geraldine Amelia Hamby, E. G. Valerie Hammond, Annie Louisa Hampton, Dorothy Louise Hancock, Walter Harrison, James Hinchliffe, Annie Hodson, Doris Horsfall, Winifred Edith Hurt, Marguerite Blanche Ivey, Florence Jenkin, Thomas John Owen Jones, Madeleine Clarissa Jones, George Herbert Keen, Margot Boyd Kelly, Ruby Marguerite Kenrick, Ruth Kenrick, Dorothy King, Kathleen C. King, Eva Lambert, Mabel Lawrence, Maude Longuet-Higgins, Hilda Shildrake Mann, Ruth Wilschir Maggs, Lilian Marsden, Edith Merrick, Geraldine V. Milligan, May Milligan, Stella Margaret Doreen Mitchell, Dorothy Constance Morrison, John Nelson, Florence Mary Newsome, John Nuttall, Amy Blanche Page, Lilian Parker, Nellie Perren, Elsie Stella Beatrice Phillips, Edith Laura Pond, Dorothy Lovelady Porter, Aileen Powers, Florence Ruby Primrose, Marianne Bradbeer Radford, Winifred M. Raper, Ettie Rattray, Beatrice Reynolds, Ada Richardson, Lily Richmond, Ruby Lisette Rickman, Lucy Eveline Rushforth, Mary Emma Russell, Caroline Annie Sall, Eileen F. M. Sampson, Elsie May Sampson, Gladys Shackleton, Beatrice Shuffell-Thomas, Lilian M. G. Simmons, Beatrice Mabel Skipper, Marguerite Elizabeth Blanche Smith, Sidney Smith, Lena Sorrell, Edith Blanche Jane Stafford, Lilian Mary Stevens, Elsie Mary Sneath, Agnes Annie Tarbert, Bernard Timberlake, Florence May Treastin, Isabella Ross Vass, Cissy Vale, Edith Blanche Ward, Agnes Margaret Wells, Winifred Mary White, Gladys Mary Whittam, Arthur Wilkinson, Alice Florence Williams, Muriel Eleanor Williams, Amy Ethel Wilson, Stella Willis, Edith Mary Elvira Winn, Mabel May Winfield, Ada Florence Wood, Gladys Marguerite Wood, Bessie Umfreville Wright.

**AS PERFORMERS.**—Freda Kate Abbott, A. Mildred Prestige.

Examiners: Carlo Albanesi, Sydney Blakiston, Evelyn Howard-Jones, Tobias Matthay, Claude Pollard, Chas. F. Reddie, and Cuthbert Whitmore.

**IN ORGAN PLAYING.—PASSED:** Geoffrey Norman Leeds.

Examiners: Reginald Steggall and Dr. Henry W. Richards.

**IN VIOLIN PLAYING.—AS TEACHERS:** Nellie Cowell, Gladys Daniel, Gertrude Elizabeth Hall, Julius B. Lemmer.

**IN FLUTE PLAYING.—AS A PERFORMER AND TEACHER:** Christopher Claudis.

Examiners: F. Corder, Spencer Dyke, Alfred Gibson, Carl Steiner, and Hans Wessely.

## ROYAL ACADEMY OF MUSIC.

At the examination in connection with the SPECIAL TRAINING COURSE FOR TEACHERS, held in September, 1914—success at which entitles the candidate to the distinction of ASSOCIATESHIP of the R.A.M. (A.R.A.M.)—the following Candidates were SUCCESSFUL in all branches of the examination:—

MURIEL GERTRUDE HUGHES, MAUDE E. WILLS, and DORIS B. WOOD.

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FROM *THE LONDON MUSICAL COURIER*, NOVEMBER 1, 1913.

## THE HOUSE OF BOSWORTH

**M**R. ARTHUR E. BOSWORTH enjoys the distinction of being the first Englishman to establish a music publishing business with its own branches in the principal music centres of the world, and to have come into personal touch with music sellers in almost every civilized country.

He has accomplished this in the brief span of twenty-four years, and the new commodious London premises, which it was found imperative to take in order that the 30,000 publications of the firm might be advantageously arranged and displayed, is the most eloquent testimony possible to his unique success.

In these days of unparalleled commercial activity the development of this business has created a record. The firm was established by advice of Sir Arthur Sullivan, in a small way at Leipsic in 1889, with the aim of protecting the Gilbert and Sullivan operas in Austria, with which country England had no copyright treaty at that time. It was desired also to push these operas on the Continent generally.

At the inception of the business the members of the firm were Mr. Arthur E. Bosworth and Mr. Karl Kratochwill, with Mr. Thomas Chappell as sleeping partner. Mr. Chappell retired after fifteen months, and Mr. Kratochwill at the end of two years.

Mr. Bosworth, who then took the sole direction of affairs, had much to contend with, not the least of his difficulties being that of language. He showed characteristic British energy, resourcefulness, and consistency of purpose, however, with the result that the name of his firm soon became well known in Germany, Austria, and Scandinavia.

The London house was opened in 1892. A large music publishing business at Vienna was purchased and adapted to his use in 1902, and a branch established at Zurich in 1908 (and at Brussels in 1914). Beside these, the firm has sole agencies in New York, New Zealand, and Toronto.

By means of these houses in the art centres of Europe and America, which form the natural distributing points to the public through the music sellers in each country, he has built up a very large and ever-increasing business, both national and international.

Mr. Bosworth then turned his activities to getting into personal touch with representative music sellers throughout the Empire. He made a tour of South Africa, crossed to Australia, thence to New Zealand and back by way of Canada, visiting the States *en route*. Those thriving nations of South America were the next to attract his attention, and he recently returned from a tour of that wonderfully fascinating continent.

He has crowned this record, which probably has no parallel, by taking as his London locale the spacious six-story building at 8, Heddon Street, Regent Street. In adapting it to his use he has utilised the suggestions which have resulted from his practical experience and observation, with the result that he has a model music house.

Everything has been arranged with such perfect system that each of the 30,000 publications is instantly available, being systematically filed away in covered recesses in the walls of the commodious showroom on the ground floor. The more important publications are tastefully displayed on the long counters.

The wholesale department is a very large one, and from the corner shown in the accompanying photo an indication of its comprehensiveness may be gathered. The packing and shipping of parcels is a business with Messrs. Bosworth & Co., as will be seen from the apparent activity shown in this important part of the business.

The floors above, which contain several teaching rooms, are reached by the lift in the entrance hall. It will be seen from these brief notes and the illustrations that Mr. Bosworth has one of the largest publishing houses in London.

Further reference may appropriately be made to his catalogue. This embraces not only a very large and important list of publications issued by himself, but those which he has purchased from other houses. In fact, from time to time other complete catalogues have been added. These embrace, for instance, the publishing businesses of Carl Petersen, Leipsic (celebrated Germer works); Eduard Ebnor, in Stuttgart, including works of Lebert, Stahl, and others; Brixner, Vienna; and the celebrated "Vienna Music Publishing Company, Limited." The firm has recently purchased for a large sum the sole copyright in the British Empire of the famous Steingraber edition, and also the greater part of the catalogue of Wickins & Co. London.

In England Mr. Bosworth increased his catalogue by large purchases at the sales of Messrs. Robert Cocks & Co., and of Messrs. Stanley Lucas, Limited, when he secured among other works the Daily Technical Studies by Oscar Beringer for £2,420. Mr. Bosworth has since published Mr. Oscar Beringer's now celebrated Pianoforte Tutor, and last, but not least, has, by the publication of the famous Sevcik Violin Method, placed himself in the forefront of educational music publishers of the world.

His firm has had the sole copyright since 1899 of the majority of the works of Moszkowski and Eduard Lassen, the celebrated "Serenata" and "All Souls' Day" having attained a phenomenal sale. The total number of works published by this firm, which is now in its twenty-fourth year of existence, is over 30,000, and the Bosworth Edition of Classics, including the celebrated edition of Beethoven's Sonatas, edited by Liszt, totals over 900 volumes—surely a goodly result of twenty-four years' almost single-handed management.

Among the important works published during the last few years may be mentioned Sir Alexander Mackenzie's "London Day by Day," "Coriolanus," and "Cricket on the Hearth"; Havergal Brian's "Vision of Cleopatra," which was successfully produced at the Southport Musical Festival in 1909; Sir Frederick Bridge's "Morte d'Arthur," given at the Norwich Festival; Tobias Matthay's "Relaxation Studies"; Townsend's "Balance of Arm and Modern Piano Teaching"; while other works by Sir Charles V. Stanford, Mr. Granville Bantock, and Mr. Josef Holbrooke show that British composers take by no means a secondary place in the catalogue of the firm.

One cannot close this short record without calling attention to the Collegiate Psalter, edited by the Rev. H. Daniel Bainbridge and Sir Frederick Bridge—a splendid work recently published by Bosworth & Co.

In addition to the Psalter, Messrs. Bosworth & Co. have issued, under the editorship of Sir Frederick Bridge, some truly interesting examples of mediæval Church music by Palestrina, Jacob Handl, Marenzio, and others of that school adapted from the originals for use as anthems, while English musicians are represented in the same series by Orlando Gibbons, Richard Dering, Attwood, Goss, and others.

(The above serves as further answer to a contemptible attack on Bosworth & Co.)

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1914.

## THE OUTLOOK FOR BRITISH MUSICIANS.

It is cheering to be able to record that the outlook for British musicians, although far from being normal, is improving. Many important musical enterprises that were threatened with extinction are being carried on bravely, and influential forces have been mobilized for the purpose of striving for the cause of the British executant. Ultimately the issue depends upon the attitude of concert-goers, who, in common with other classes of the community, have been hard hit financially, and who may not unnaturally have qualms of conscience as to whether musical recreation should be sought during a time when there is so much around us that is stern and grim.

The question of how to advance the interests of the native executant is complicated by the problem of the foreign alien competitor whom we have always with us. In this connection we are glad to note that several excellent organizations have come into being, and are formulating schemes designed to mitigate the lot of the numerous British executants of all grades and others concerned in musical doings who are sadly in need of support. Below we give particulars of the scheme of the Committee for Music in War-time, and elsewhere in our columns we give a report of a meeting of another representative committee which has much the same aims. The discussion at this meeting was sometimes warm, but at least it was informative. The Music in War-time Committee has, we think, a clear objective: it aims simply to create or find engagements for the native performer, and to encourage performances. The idea of assisting Choral Societies, many of which are dubious as to their ability to pursue their usual course, is an excellent and practical one. The committee offers to find professional singers at a nominal fee, while on their part they guarantee a reasonable fee to the performer. It does not embarrass its missionary efforts by a direct campaign against the foreigner. The other committee also announces a similar policy in the following words:

Without adopting any exclusive policy towards the foreigner, it would seem to be absolutely necessary that at this favourable time, action should be taken to protect the future interests of the native musician, and an effort made to bring about more equitable conditions. This can only be effected by a complete co-operation of all branches.

But it was clear from the discussion that took place at the meeting we report that many who were present looked to the promoters to adopt an aggressive policy towards foreign competition, and it must be said that much that was related by the speakers justified bitterness. We summarise some of the chief points:

1. Aliens and chiefly alien enemies have held and even now hold remunerative

engagements in this country. This calls for evidence.

2. British society leaders, and wealthy people who are content to follow any lead from such quarters, have shown an unreasonable preference for foreign performers. It is a form of snobbishness difficult to withstand, and leads to the absurd result that British orchestral players are actually compelled sometimes to pose as Hungarians or Viennese and to contract not to speak their own language during the fulfilment of their engagement.

3. It is said that the foreigner is especially in evidence in restaurant bands. The case of the orchestras employed by Messrs. Lyons & Co. was cited as typical. A public statement made since the meeting took place announces that this firm had discharged all Germans, Austrians, and Hungarians. But it has been stated that the places of many of the discharged performers have been filled by Belgian and French players. If this be so the apparent generosity of this action is really carried out at the sole cost of the British orchestral player, who in these distressful times should have had the offer of the engagement.

4. There is some undercurrent of talk that the refusal of restaurant proprietors to engage English players is owing to onerous trade union conditions. We have no evidence as to this.

5. It is claimed by those who defend the employment of foreign bands that the foreigners are usually more apt than our players with the kind of music admired by frequenters of restaurants. This, if true, is we believe more owing to our players not being allowed to acquire the experience than to their lack of ability. In other departments of orchestral playing British performers have earned the eulogies of the greatest foreign conductors.

6. Musical agents are said to be to some extent responsible for the preference shown for foreign musicians. The foreigner must necessarily rely on agents to procure and arrange the details of engagements, whereas the native performer does not so freely invoke their aid. There may be some truth in this view, but it must be remembered that the agent exists to supply what the concert-going public are known to desire.

It will be seen from this brief review of the situation that there is much scope for the exercise of the brains and energies of the influential representatives of the profession who are now so laudably banding themselves together. In the end the result we are convinced will be for the benefit of all concerned, not only at this crisis but in the future.

The following is the circular issued by the Committee of Music in War-time :

Among the many activities in this country which the war has for the time being rendered inoperative or thrown into confusion, those connected with music are in urgent need of attention.

They comprise :

- (1) A large body of people (professional musicians) who are dependent for their living upon the opportunity to practise their art ;
- (2) A still larger body of amateurs to whom music is an essential element of life.

These two classes of people together have in times of peace formed Societies in every part of the country for the purpose of giving concerts, holding competitive Festivals, studying and practising music at regular rehearsals, especially through the winter months.

As a result of the war many of these Societies are finding themselves compelled to suspend operations and cancel engagements previously formed. If allowed to continue, this state of things must bring severe distress to a body of artists who for years have deserved well of the public, and at the same time withdraw from the public itself a large humanizing influence.

If music has been wanted in times of peace it is all the more wanted in times of war, and the problem to be solved is this : 'How may the musical activity in this country be enabled to pursue its course while the war lasts ?'

The Committee proposes the following methods, and at the same time will heartily welcome further suggestions :

- (1) It will form a register of competent artists (singers and instrumentalists) requiring work and willing to accept such fees as either the Committee or the Society engaging them is able to offer.
- (2) It will collaborate with local musical Societies anxious to continue their work, but debarred from doing so by the departure of active helpers, or by lack of funds to meet expenses : (a) Helping them to secure the professional artists required ; (b) Making grants towards the Societies' expenses.
- (3) It will further, if funds permit, undertake the arrangement of concerts in places where no Society is operative.
- (4) It will collaborate as far as possible with Societies already on foot in giving free concerts for soldiers and refugees in camps.

Such a scheme must obviously cost money and entail work. The Committee therefore asks for generous contributions in both of these from all who wish to keep alive the music of this country. Help can be given in the following ways :

- (1) Subscriptions and donations from friends of music are needed to provide the necessary working capital.
- (2) Those willing to become guarantors are asked to give their names, and to state the amount which they are able to guarantee.
- (3) Musicians (professional and amateur) whose livelihoods are not endangered by the war, are asked to help : (a) In assisting the central organization ; (b) In carrying out local arrangements in their towns and districts ; (c) In coaching ensemble parties in madrigals, quartets, &c. ; (d) In making up programmes, &c.

The above proposal is issued with the approval of Sir Alexander C. Mackenzie (Principal of the Royal Academy of Music), Sir C. Hubert H. Parry, Bart. (Director of the Royal College of Music), Sir Frederick Bridge, C.V.O. (Chairman of the Board of Trinity College, London), Mr. Landon Ronald (Principal of the Guildhall School of Music), Prof. Granville Bantock (Principal of the Birmingham and Midland Institute of Music), and by the following, who form the Temporary Executive Committee : Messrs. H. C. Colles, H. Walford Davies, A. H. Fox Strangways, R. Vaughan Williams, W. W. Cobbett (temp. hon. sec.), 52, Circus Road, London, S.W.

## ON FORM AND COMPOSITION: AN OPEN LETTER TO AN EARNEST YOUNG MUSICIAN.

(FROM ERNEST NEWMAN.)

MY DEAR SIR,—I gather from your letter to me that you are a young man who is very fond of music, and that latterly you have come to believe that you have ideas of your own, but you lack the skill to put them together coherently and work them out logically. You have done a little harmony and a little counterpoint, and are not thinking of taking lessons in form and composition. You ask me to give you some advice as to the best way to conduct your studies in order that you may become a great composer. I respond with alacrity and with pleasure.

As I shall have to say one or two rather discouraging things, let me get them over quickly. In the first place, you must not expect too much from either your books or your teachers. They may make a skilled mechanic or an accomplished analyst of you, but not necessarily a great composer. You have already, I understand, begun to feel some doubt as to the perfect wisdom of what is taught you under the name of harmony. I am not surprised at that ; we have most of us gone through a similar experience. There is good ground for saying of the musical profession what one of the characters in 'The Doctor's Dilemma' says of the medical—that it is not a profession but a conspiracy. At any rate it is a priesthood, that keeps mumbling a number of sacrosanct formulas long after their vitality has gone out of them and our capacity for believing in them has vanished. My own case may interest you a little. I must have read a score or two of books on harmony in my time, and yet to this day I cannot see what the authors are driving at now and then, simple as their language is. They tell me—and you—that this progression is good and that one bad. It probably occurs to you, as it often used to do to me, that the flavour of some of the 'bad' progressions is really more appetising than that of the 'good' ones. Let us call it merely a matter of taste, if you like ; but in that case they ought to give us some good reason for laying down that their taste is better than ours. To what can they appeal in support of their own dogma ? Not to the great masters, for on their own admission the masters are perpetually setting at naught the rules of the books. They tell us, of course, that only the great masters are safe in breaking the rules, and that it is therefore necessary for young people like you to learn the rules so as to know when and why to break them. There always seems to me something wrong with a rule that plays the petty tyrant towards little boys and hasn't a word to say for itself when some vigorous grown-up kicks it ignominiously out of the house. You will be told, I know, that the offending combination or progression is justified in this or that particular case by the way the great master uses it. Quite so ; but how does that help people like yourself ? If my doctor tells me that my life absolutely depends on my keeping sober

that under certain circumstances I may get away with impunity, I expect him to tell me what these circumstances are. My very existence depends on my knowing; and if he knows, it is his obvious duty to tell me. If he won't, I assume that he can't. Now when a teacher says to me, 'This is a rule that must never be broken except under certain circumstances that justify the breaking of it,' I naturally expect him to tell me how to recognise these circumstances when they arise. It is no use his telling me under what circumstances Bach or Beethoven or Wagner broke the rule. If I am only to break it under the same circumstances, I am merely copying the great composer without understanding why. What I want to know is when and how I may break the rule myself. If my teacher does not tell me that, he is not training me properly. But of course, as he will admit, he cannot tell me that. He is simply in a vicious circle: the rule is the right way of doing things, but the opposite way—the wrong way—is the right way if it sounds right. I submit that this is not playing the game: in business it would be regarded as rather sharp practice.

So with the general method of teaching harmony. You have given me the title of the harmony book you are using. It is one of the best manuals of the kind; but, like yourself, I am puzzled by the remark on an early page that 'the student must endeavour, from the very first, to mentally realise the sound of every chord and progression that he writes. Otherwise his progress will be considerably retarded, and the usefulness of the study be qualified.' Is it a general practice, then, to teach harmony to people who cannot mentally realise the sound of the chords they are putting on paper? So, how on earth do they do it? What on earth do they imagine they are doing? This is one of the things in connection with music-teaching which, I have said, I have never been able to understand; and no amount of explanation has ever been able or will ever be able to make it intelligible to me. The mind of a student who is doing harmony exercises without the faculty of realising the sound of the chords he is writing is as incomprehensible to me as the psychology of a steam-engine. I always thought harmony was a language; apparently the text-books want to persuade us that it is a game, a series of 'moves,' a game that quite unmusical people can play by putting notes together like differently coloured pieces of wood. If this is the way you are studying harmony, I implore you to give it up at once. Whatever you may do on those lines, you will never become a composer, or even a musician. You cannot think harmonically, if your brain does not spontaneously translate its impulses into harmony as the brain of the painter translates its impulses into line and colour, no book and no teacher will ever be able to make you do so. And you are a harmonist by the grace of God, you will find, if you listen to plenty of good music, that you know practically all there is to be known about harmony before you open a book on the subject. The books will simply put in precise

language for you a number of convictions to which you have already attained intuitively. As for the 'rules,'—well, as I have said, the books make the fundamental mistake of supposing that good taste, which is what they are aiming at establishing, is a matter merely of the progression of this chord into that, whereas it is really a matter of the passage as a whole. There is probably not a thing they tell you not to do that cannot be made to sound perfectly right if only it is an indispensable part of a rational and worthy idea. It is the idea that matters, not the chords *quà* chords; the sentence, the paragraph, the argument, not the words *quà* words. What you have to do then, is to get good ideas, and how will the books and the teachers help you to do this? The only people who can be taught, indeed, in music as in everything else, are the people who hardly need any teaching.

Do not misunderstand me. There are two misconceptions I wish you to guard against. In the first place, don't imagine that because the 'rules' of the text-books have no such authority as the professors would attach to them, you can therefore put anything you like on paper. If it is silly to do the usual thing simply because it is usual, it is equally silly to do the unusual thing simply because it is unusual. A composer can be as big a bore with consecutive fifths, with clashing seconds, with long successions of sevenths and ninths, as with the dullest grind of tonic and dominant. If there is no real virtue in the prohibition of consecutive fifths, there is also no virtue in fifths for fifths' sake. An idiom that is utterly unlike the conventional one may be as tiresome as the idiom that is all convention. Once more, it is a matter entirely of the idea. Your idea must speak clearly through the texture; the texture must justify itself as being the only possible way of expressing that particular idea. In other words, all you have to do is to be a genius, with something to say and a thorough knowledge of how to say it. And here again no text-book will give you much help that is worth having. For in music, as in prose and verse, every idea has its own pre-appointed, inevitable form of expression; and as the idea must be your own, so also must the expression of it. The misfortune of the harmony text-books is that they do not deal with ideas but with, so to speak, words and letters alone.

The second misconception against which I wish to warn you is this: Don't imagine that because the professors and their rules don't matter, technique doesn't matter. It really matters a great deal. You cannot work too hard at counterpoint and all its offshoots, and at the general technique of composition. But here again, if you are going to be a great composer—and I will assume that you are too benevolent a man to ask your fellow-creatures to listen to your music unless you are—you will simply have to make your own technique, or rather your ideas will make it unconsciously for themselves in the course of time. For technique of the highest kind is not a potted something that can be bought at an academy and

then applied to ideas like brillantine to the hair. Indeed, just when technique is beginning to do its real work it virtually ceases to be recognisable as technique, and becomes that much more important thing, imagination—imagination working with a heaven-guided logic of its own of which technique is merely the humble, unconscious instrument. Technique will only give the composer, as it gives the pianist, a quick hand and a flexible wrist; it will not make a player or a composer of him if it is not heaven's will that he should become one—and, if I may permit myself for one moment to become the mouthpiece of Providence, very few people *are* intended by heaven to compose or to play, or at all events to play to and compose at other people. There is no excuse at all—beyond, of course, that of the necessity of earning a living—for doing a thing in public unless you can do it superlatively well. I am again assuming, as you will see, that you only want to compose because you feel you are one of the predestined great ones. If so, once more I say to you, you will require very little schooling of the bookish kind. Wagner learned all that the schools could teach him in six months; after that he had to make his technique himself. No one else could have taught him, for no one else could have had the least inkling of what it was Wagner wanted to say; and you simply cannot teach a man self-expression unless you know what his self is, and what it is trying to express. If you are big enough, you will make your own technique as you go on, partly out of what your books and your teachers have taught you, partly out of the urgent need of your ideas to find a voice and a form. For all things in this world, if they are genuine things, do really find their own form, their own voice, which is really their own logical self-expression. The form of a tree is just the realisation of the idea of a tree. All that you have to do, then, if you wish to be a great composer, is simply to have great ideas,—ideas so vitalised from their birth that you can no more stop them from evolving to their natural conclusion than you can stop a bulb from developing into a flower (given, of course, in the former case the right kind of technical preparation, just as the latter case implies the right kind of preparation of the soil). In a word, all you need to do is to be a genius. You will see, then, how easy it is to be a great composer if only you go the right way about it. The reason for there being so few great composers is that so few people *do* go the right way about it. Most of them begin too late. They commence by choosing a teacher: they really ought to have commenced, long before that, by choosing their parents.

(To be continued.)

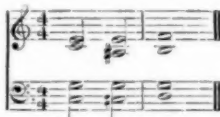
Madame Clara Butt and Mr. Kennerley Rumford have decided to give the whole of the proceeds of each of the concerts (after deducting the actual working expenses only) during their forthcoming autumn tour to Her Majesty's 'Work for Women' Fund and other War Relief Funds. The tour, consisting of twenty concerts, commenced at Sheffield on October 15, and will last until December.

## MUSICAL CLICHÉS AND COPYRIGHT

By G. H. CLUTSAM.

(Continued from October number, page 608.)

Among other harmonic clichés that support the welfare of many an anæmic phrase making a dubious claim for originality as a melody, the following calls for attention:



There is much indecision as to the notation of the second chord. Some composers, like some theorists, express a preference for a B sharp in place of the A sharp as above, and, though to avoid any question of their competency in solving harmonic riddles, have frequently been known to write both ways in the course of one composition. The temptation to follow the effective start with its corollary:



is difficult to avoid, and a statistical friend delved through some two or three hundred songs and salon pieces that were representative of the taste of the average London publisher found the phrases in various forms of primitive expression existent in fifty-nine per cent. of the publication. He also found that there was an interesting continuation of the corollary above illustrated in the following rich and luscious progression:



Also, in the second chord of this passage there is ever a considerable divergence of opinion as to the correct notation. Its first three chords, moreover, have been responsible for some important successes as a main theme, but as in this respect it is too brief and obvious to suffer from exaggerated repetition, the progression which plagiarised serves frequently for less important sections of the composition.

There is a variant of the harmonic cliché shown in the previous article:





YRIGHT has supported scores of really tuney tunes to  
 (608.)  
 support the  
 melody, the

A little phrase that joins up odd sections with a  
 startling unanimity of appreciation from all sorts  
 and conditions of composers calls aloud for  
 quotation:



and if you sharpen the fifth in the final chord, you  
 give the thing a poignant touch that is practically  
 certain of its emotional effect. The terrible use  
 of the dominant with augmented fifth, in any  
 case, should be the subject of a special committee  
 of laymen and symphony-composers. Commercial  
 artists, both creative and interpretative, and  
 publishers on account of their prejudices, should  
 of course not be represented. Other points that  
 call for consideration are syncopated accompani-  
 ments, the falling in of the tune after the first  
 beat of the bar (a bad habit acquired from the  
 French), the extraordinary and almost uniform  
 idea, in a thousand instances, of what a four-bar  
 introductory symphony ought to be, and the one  
 and inevitable triumphant conclusion that is  
 cluttered with a complacent barbarity in its  
 beautifully banal completeness at the long-  
 suffering but entirely contented public.

It may have been noticed that most of this  
 article has been concerned actually with the song  
 output of the English publisher, and although the  
 matter is only touched upon in the most tentative  
 of fashions, the idea of calling attention to the  
 foregoing clichés (a few of many) is to put again  
 a question as to the actual value to musical  
 art of the copyright law as it is at present  
 exercised. Only a few days ago the Master of the  
 Rolls, in deciding a question of copyright in a  
 certain popular song, which only concerned,  
 however, the words, remarked: 'I regret that such  
 rubbish as part of both songs should ever be  
 brought before the Court, and that anybody  
 could be entitled to protection in respect of it.  
 However, if anybody has a copyright in rubbish,  
 the Court must protect him!' The Master of  
 the Rolls, of course, had little difficulty in  
 deciding in this case from the literary point  
 of view. If it had been a musical matter  
 there would have been certainly a much  
 greater difficulty in coming to a satisfactory  
 decision. As a matter of fact, almost all the  
 cases where a court of law has been called upon  
 to decide a question of musical copyright have  
 been concerned with the rights of musical rubbish.  
 All the tremendous arguments and bickerings over  
 legal points, fees, royalties, mechanical rights,  
 arrangements between publisher and composer,  
 and the thousand and one other things that have

kept committees busily and hotly engaged week  
 after week on end when the necessity for adjusting  
 the copyright laws of the land has arisen, are  
 mainly to assure some sort of security and assert a  
 property in what is not secure, and what is  
 decidedly not an individual property. The broad,  
 grim, and essential fact insists itself that the  
 copyright laws have their only value, and only  
 exercise it, in protecting what, logically and  
 practically considered, is not endowed with any  
 characteristic worthy of protection.

They are absolutely necessary, of course, to  
 secure any original work the just protection of its  
 contents, but in the innumerable cases where a  
 play of the musical imitative faculties on such or  
 similar clichés as have been exemplified in this  
 article results in the production of utterly banal  
 and unprivileged music, that clamours for a  
 protection in Great Britain, the Colonies, Canada,  
 U.S.A., and all other parts of the civilised world  
 (and gets it!), a revision and many reservations of  
 the powers of copyright seem to be called for at  
 the earliest possible moment.

## Occasional Notes.

DR. RICHTER AND  
 ENGLISH DEGREES. A doubt has been cast upon  
 the statement (said by *The Times* to have been reported  
 in the Berlin Press) that  
 Dr. Richter had renounced the honorary degrees  
 conferred on him by the University of Oxford and  
 the Victoria University, Manchester. We thought  
 it expedient to inquire of the Authorities, and have  
 received the following replies from the Vice-Chancellors  
 of the two Universities named:

Christ Church, Oxford.

October 20, 1914.

DEAR SIR,—So far as I know, no communication has  
 reached the University from Dr. Hans Richter. Perhaps I  
 may say that I do not see quite what he can do in regard to  
 his Honorary Degree. An Honorary Degree does not  
 confer membership of the University, or any other privileges  
 connected with the University. It is merely a distinction  
 conferred on a particular day. An Honorary Doctor can, of  
 course, cease to mention it amongst his distinctions, but that  
 is all.—Yours very truly,

T. B. STRONG, V.-C.

The Editor, the *Musical Times*.

From the Vice-Chancellor,

The University, Manchester.

October 20, 1914.

DEAR SIR,—In reply to your letter of the 19th, I beg to  
 state that the Victoria University of Manchester has received  
 no letter or any other indication from Dr. Richter that he  
 intends resigning the honorary degree of Doctor of Music  
 conferred upon him. I might point out that it would be  
 impossible for him to resign the degree, though he can cease  
 to use the title of Doctor of Music of this University which  
 was conferred upon him. I trust, however, that the report  
 which has found currency in the papers is incorrect.

Believe me, Yours sincerely,

F. E. WEISS.

The Editor, the *Musical Times*.

We have discovered a new field CINEPIANISM, in which the out-of-work British musician, and especially if he be a composer, may find useful occupation. Let him summon forth all his powers of imagination, ready improvisation and musical suggestiveness, and apply for a job as cinema pianist. Magnificent tone-poems, it appears, are being turned out daily at our biodromes and cinadiums, or whatever they are called now, while moving dramas are unfolded on the screen. We have been unfortunate in our own visits, but surprising things, we are sure, are being done somewhere in the dark, if the 'instructions' issued to cinema pianists are any guide. Here are two specimens unearthed by 'Mr. Gossip' of the *Daily Sketch*:

'THROUGH LIFE'S WINDOW.' DRAMA.

As an introduction play light waltzes or tangoes, suggestive of society life—until he meets Helen—then love song—until the young officer goes to war—then change to dramatic theme, such as 'Humoresque'—until the battle scenes—then appropriate effects—continuing with classical selections—until Chester overhears them talking—then strongly dramatic piece suggestive of sacrifice—continuing emotional through the following scenes—until after the lapse of five years—then heavy waltz or gavotte—until Chester revisits the old scenes—then pathetic selection—closing softly with melody suggestive of benediction.

'TAKEN BY STORM.' COMEDY-DRAMA.

Opening with a strongly accented waltz—as Jim knocks his rival down—change to appropriate struggle music—continuing with Romanze, not too heavily, to suggest the humour of the situation—as he carries off the girl by main force—until the porch scenes—then comedy song—continuing with more dramatic melody of dignified theme—until they have a severe quarrel—then emotional music—changing to strongly dramatic as the villain induces her to go driving—then quicken to fast gallop with 'struggle music' as she tries to get away—continuing with this until she drives up and Jim helps her from the carriage—then strongly emotional selection—closing with love ballad in minor key.

The work of this famous old THE ROYAL SOCIETY is to continue without interruption, and the 103rd season is announced, to open on November 3. The death of Herr Mengelberg is a severe blow to the Society, five of whose concerts he was to conduct this season. It has been arranged for the first two concerts to be conducted by Mr. Thomas Beecham and the third by M. Savonov. A feature of the first concert will be the Flourish of Trumpets, written for the Delhi Durbar by Sir Charles Stanford, which will be played by the musicians of the First Life Guards, conducted by George Miller. The programme will include Saint-Saëns's C minor Symphony, Liszt's A major Pianoforte concerto, played by M. Sapellnikov, and Madame Kirkby Lunn will sing. For the second concert Berlioz's 'Te Deum' is promised, with a Northern choir to sing.

It was stated recently in numerous MUSIC PLATES newspapers that the German AND BULLETS. Government had seized the whole of the plates of 'lead and zinc' used in the production of music scores for the purpose of melting them down to make bullets for the Army, and that this action had ruined several of the great music publishers of Berlin. We are incredulous, and almost

uncharitable enough to feel that the news is too good to be true. Even if the statement be true as to the seizure, it would be easy to photograph existing copies of the music and thus print exactly as before. That what is being done now in this country with 'Penny' editions. Mr. Algernon Ashton complains that his plates may be all sacrificed. Nemesis!

ILLUSTRATIONS OF THE HISTORY OF MUSIC PRINTING IN THE LIBRARY OF MR. ALFRED H. LITTLETON.

By JEFFREY PULVER.

When I was privileged to inspect and handle the books contained in the collection owned by Mr. Alfred Henry Littleton, I was struck, not so much by the number—for I know of many much larger collections—not so much by their value, although some of the rarest examples of the music printer's art are included as by the great care that must have been bestowed upon the bringing together of the library. It is immediately evident that the object of Mr. Littleton was not so much to fill his shelves with a huge number of volumes; it is clear that his aim was to secure such works as illustrated the origin and progress of the typographic art as applied to music. In this endeavour he has been eminently successful, for his book-cases contain what I hold to be veritable milestones in the history of music printing,—specimens showing the different methods in use during the first two centuries of typographical development. And I think a very entertaining and instructive half-hour may be spent in considering a few of these objects, lessons in calf and vellum. Mr. Littleton's method of cataloguing\* may be adopted here to our advantage: that of treating the publications in chronological order, keeping the productions of each country distinct.

As a fitting prelude to a consideration of the book printed in Germany and Switzerland must be mentioned the 'Psalmorum Codex' of Fust and Schoeffer (Mayence, 1457). Mr. Littleton possesses but two leaves of this, the first, printed book with dated colophon; but these two leaves are sufficient to illustrate the first method of supplying music in printed works. Spaces were left in the appropriate places and the notation filled in by hand. What undoubtedly the earliest example of printed music shown in Johannes Gerson's 'Collectorium seu Magnificat' (Conrad Fyner, Esslingen, 1473). In this interesting volume by Johannes or Jean Chastet de Gerson, the music was printed together with the letterpress, the lines of the staff being filled in afterwards. The example under consideration has the four-line staff supplied by the illuminator, while the copies preserved in the British Museum and the John Rylands Library at Manchester lack the lines. The alternative method of supplying music in the early incunabula is exemplified in a 'Psalterium Hymnarium'; in this work, which is undated, which was most probably issued between 1470 and 1480, the lines only are printed, the notes having been filled in in manuscript. Mr. Littleton's catalogue suggests that this may prove the printer to have been unable to supply the notes, or that they were intentionally omitted so that 'the authorities of individual churches might have the opportunity

\* A catalogue of one hundred works illustrating the history of printing from the 15th to the end of the 17th century in the library of Alfred Henry Littleton, master of the Worshipful Company of Musicians, 1910-11 (Novello, 1911). This catalogue mentions the book shown at Fishmongers' Hall in 1904, in the Exhibition organized by the Worshipful Company of Musicians.

\* Notes p. 179, 1897.

inserting the music of the service which was according to their own particular "use." The latter may, of course, have been the case, but the fact remains that many non-ecclesiastical works appeared which similarly had printed lines and manuscript notes.

An exceedingly interesting and valuable specimen of 15th century music printing from wood blocks is 'Flores Musice omnis catus Gregoriani, &c.' by Hugo von Reutlingen (H. Spechtshart), printed by J. Pruss, of Strasburg. This copy is undated, and may be earlier than the one in the British Museum which bears the date 1488. These two examples represent entirely different editions, for in the Littleton specimen the work consists of six hundred and thirty-five verses in Latin hexameters set out in separate verses, while in the Museum copy the poetry runs on. The types of the letterpress are also from different founts. I believe, however, that the musical examples in both issues were printed from the same blocks. The British Museum copy, which is exhibited in a show-case, lacks a woodcut which is present in Mr. Littleton's example, but the latter wants two leaves which have been supplied in manuscript. The Littleton copy, as is mentioned above, does not bear a date, while the Museum specimen has a colophon reading 'Impssum Argentine p Johannem pruss Anno MCCCCXXXVIII.' This is, as far as my research enables me to judge, one of the first books to contain both notes and lines printed. There can be no doubt as to the date of the 'Agenda Parochialium Ecclesiarum,' for it bears that of 1488. This folio was printed by Michael Wenssler and Jacob de Kilchen, at Bâle, and the specimen in Mr. Littleton's possession is, according to Mr. W. Barclay Squire,\* probably unique. To illustrate wood-block printing at the turn of the century, Nicolaus Wollick's 'Opus Aureum. Musice Castigatissimū de Gregoriana et Figuratiua atq. contrapūcto simplici per comode tractans, &c.' may serve. This is a quarto, and was produced by Henricus Quentell at Cologne in 1501.

Another work, interesting on account of its great rarity, is the 'Melopoiaie sive Harmoniae Tetracenticae super XXII genera carminum Heroicorū Elegiacorū Lyricorum et ecclesiasticorum hymnorum,' by Petrus Tritonius. The printer was Erhardus Oglin, working at Augsburg. In comparing this copy with the one preserved in the British Museum (show-case) we find some interesting differences. The last page, which is blank in Mr. Littleton's copy, contains in the Museum example, 'Theoderici senii phrisii medici et poete Laureati ad Chunradum Celtem carmen'; eighteen verses follow beginning 'Orpheus cum Siluis fluuios et saxa mouentem'; then, most interesting of all, the colophon: 'Impressum anno sesquimillesimo et VII. Auguste.' I am of opinion that the Littleton copy is the earlier of the two; there is, of course, no evidence other than circumstantial to support this assertion, but sufficient indications are, I think, forthcoming to prove the Museum example to be of later date. In the first place, the editor is more likely to have added the contents of the last page than to have removed them: the poem may not have been ready, or deemed unnecessary, when the first impression appeared. Perhaps more conclusive is the evidence of a slight crack in the block from which the picture on folio 10 was printed; this crack is much wider and longer in the Museum copy, and argues greater age. Mr. Littleton's copy may have been an early proof if not representative of a distinct impression. Apart from these points, the work itself is sufficiently rare to merit a little more notice. The music, which stands as 'the earliest known example of

music-type applicable to mensural music in Germany'† was produced by two printings, and Oglin is thus mentioned at the end of the work:

'Inter Germanos nostros fuit Oglin Erhardus  
Qui primus intidast pressit in aeris notas  
Primus et hic lyricas expressit carmine musas  
Quatuor et docuit uocibus aere cani.'

The book contains twenty-two odes in the several representative metres set to music in four parts (Discantus, Tenor, Altus, Bassus), and gives a list of hymns that may be sung to the same melodies. On folio 2 there is a woodcut representing Apollo on Mount Parnassus playing upon a bowed instrument. Surrounding the central figure are others performing upon contemporary instruments. The cut on folio 10 shows Apollo, Pallas, Mercury, and Zeus, and the Muses playing on Trumpet, Lute, Tambourine, Hurdy-Gurdy, Dulcimer, Pan-Pipes, Horn, Viol, and Organ.

(To be continued.)

The committee of the Bristol Madrigal Society, which was instituted in 1837, propose at the seventy-ninth Annual Ladies' Night in January next to celebrate the fact that the musical director of the Society, Mr. Daniel W. Rootham, is to conduct for the fiftieth consecutive occasion. A representative programme of the finest madrigals of the Flemish, Italian, Elizabethan, and Jacobean periods is being arranged, and Sir Hubert Parry and Sir Charles Stanford have written works specially in honour of the occasion. It is also proposed to make a presentation to Mr. Rootham at the concert, and all old Madrigalians—at home and abroad—and indeed any who desire to join in so well-deserved a testimony to half-a-century's devoted work, are cordially invited to communicate with the hon. secretary of the Society, Mr. W. Roberts, 17, Victoria Square, Clifton, or the hon. treasurer, Mr. J. Simpson, Osborne House, Cotham Park, Bristol.

The Independent Music Club has undertaken the organization of concerts in military centres and camps, and has started an emergency fund from which fees can be guaranteed to the musicians engaged. It is believed that these concerts will not only be self-supporting, but will provide a small surplus for the fund, which it is proposed to use for relieving pressing cases of distress and destitution primarily among the members of the Club and then the profession at large. In support of this fund and for the promotion of such concerts an appeal is made to all music-lovers. Contributions should be sent to the honorary treasurer of the Emergency Fund, Independent Music Club, 13, Pembroke Gardens, Kensington.

The London Choral Society will open their season at Queen's Hall on November 4, with an all-British programme, in the course of which the following will be given under Mr. Arthur Fagge's direction: Sir C. V. Stanford's 'Songs of the Fleet'; Mrs. Margaret Meredith's 'Recessional' (Kipling); and various small choral pieces by Mr. Percy Grainger. A concert of unaccompanied choral music is also announced.

Under the patronage of H. M. Queen Alexandra four concerts will be given at Leighton House on November 6 and 13, December 4 and 11, in aid of the War Hospital Service. A number of eminent British artists have been engaged to appear.

Mr. Daniel Mayer, who is a naturalised British subject, has resigned the position of Mayor of Bexhill in recognition of the feeling in the town that the office should be held by a British-born subject. His son, Mr. Rudolph Mayer, is serving with the British forces.

Mr. Clifford B. Edgar, Mus. Bac., has presented, on behalf of the Musicians' Company, of which he is the retiring Master, an equipment of instruments (bugles, fifes and drums) to the band of the new (10th) Battalion of the Royal Fusiliers (City of London Regiment).

\* Quotations between inverted commas, unless otherwise stated, are extracted from Mr. Littleton's catalogue.

† ntidast.

\* Notes on Early Music Printing' in 'Bibliographia' (vol. iii., p. 775, 1897).

# MUSICAL NOTATION. PRACTICAL WAYS OF EXPRESSING DETAILS OF MUSICAL COMPOSITION.

BY H. ELLIOT BUTTON.

(Continued from September number, p. 580.)

## SECTION V.—ACCIDENTALS.

This comprehensive term is employed, for want of a better, to denote all sharps, flats, and naturals used apart from those in the key-signature.

An accidental is of course effective only in the bar in which it is written, but there are cases in which it is advisable to contradict it in the following bar, e.g., if the particular note affected is the last in that bar and the first in the next, the accidental must be neutralised. In such passages as the following :



the natural to B must be neutralised in the next bar by a flat. But if one or more notes had intervened the flat would not have been necessary or even advisable.

It is well to use as few accidentals as possible without leaving your intention indefinite or questionable. Some composers are addicted to adding unnecessary accidentals for safety, but more often than not these so-called 'safety accidentals' lead to slips in execution. In fact the inclusion of an unnecessary accidental is more likely to mislead than the omission of one that should rightly be inserted, but about which there can be no doubt.

A few examples will show clearly the employment of necessary and unnecessary accidentals :

'I saw the Lord.' CUTHBERT HARRIS.

Lord . . of Hosts. Thou art wor - thy, O Lord,

In this instance, were it not for the natural to D, the sopranos would be liable to read D sharp because they might naturally expect the chord of B major. There is, however, no need to add the natural to D in the accompaniment, for the organist, grasping the harmonic scheme, would not be liable to play anything but D natural.

In the following example also the F natural implies the D natural :



But note that the contrary would not be the case—the D natural would not imply F natural.

The following passage is an excellent example of the correct omission of an accidental.



The G in the melody must of necessity be natural, as it is an appoggiatura to the F; to add a natural would therefore be unnecessary.

There are, however, some cases in which a safety accidental is of great value. This passage :



was submitted to ten experienced musicians who were asked to read it at sight. The first stopped at the last crotchet, and after consideration played D $\sharp$ , but the other nine all played D $\natural$  unhesitatingly. The reason is not difficult to discover. The D $\sharp$  in the previous crotchet is a grace note, and forms no part of the harmonic scheme. One therefore is inclined to take it for granted that the following D is D $\natural$ , just as in the following example :



one would naturally play C $\sharp$  on the third crotchet, even if no  $\sharp$  were printed, because the preceding C $\sharp$  is a grace note.

There is yet another reason why these musicians were misled into playing D $\sharp$ . It becomes a habit in reading contrapuntal compositions to follow mentally the various parts—to think horizontally, in fact, instead of vertically—and one is apt to forget that the  $\sharp$  to D in the tenor also applies to the following D in the bass part. A sharp to the bass D is therefore not only advisable but necessary.

When an accidental occurs to a grace note there is no need to contradict it in the harmony note in the following bar, e.g. :



The natural to C is quite unnecessary, because the harmony is not affected by the grace note C sharp.



It will now be seen that there are several circumstances to be considered before deciding whether an accidental is advisable or superfluous.

If, when writing a piece with the signature of one sharp, you introduce a passage, say, in G minor, do not add a sharp to F unless you are sure it is necessary. Should you determine that the sharp is advisable, it should be used in every case throughout the passage, because the reader becomes accustomed to the sight of it, and, if it is omitted, will probably play F natural. In enharmonic passages such as :



there is obviously no need for a natural to E in the first, or a natural to B in the second.

In scale-passages extending over an octave there seems to be no uniformity among composers as to the repetition of accidentals, though the majority seem to be in favour of using them to each octave except where the sign *Sola*..... is used, as in the following example :



It would seem to be more logical to add the accidentals to the last octave, since the notes are in a different position on the instrument.

The double-sharp and double-flat are sometimes contradicted by ♯ and ♭. These naturals are unnecessary, and therefore to be regretted, the simple sharp or flat being sufficient contradiction, and quite unmistakable. After all, C♯ can be nothing but C, even if a natural precede it (♯C). The same remark applies with equal force in the case of change of key-signature. When changing from the key of G to the key of B♭, to insert a natural to contradict the F♯ before writing the two flats is unnecessary and clumsy. The principle, if carried to its logical conclusion, leads us into such an absurd complication as the following :



Even when changing from a key with three or four sharps in the signature to one with fewer sharps, the naturals may safely and with advantage be omitted :



The F♯ here is quite sufficient, and should the two naturals be added

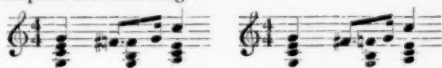


the signature may readily

be mistaken for one of three sharps if the light is bad or the player's eyesight indifferent. Such naturals, then, are not only useless but a source of danger.

When an appoggiatura makes it necessary for one note to bear two accidentals, great care must be taken

that the arrangement is as clear as possible. Compare the following :



The composer must be guided by circumstances as to which is the clearest method of notating such passages.

In the following :

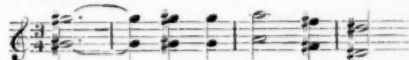


the difficulty can be got over by an enharmonic change of the appoggiatura, thus :



Here the harmonic objection is perhaps outweighed by the enhanced clearness of notation. But it must be acknowledged that none of these examples is wholly satisfactory. Let us hope that some better method may yet be discovered.

An accidental should not be repeated at the beginning of a bar when the note is tied to one in a previous bar :



But there are exceptions to this rule, e.g. :



would look clearer if written thus :



(To be continued.)

## Church and Organ Music.

### THE COMPLETE ORGANIST.

BY HARVEY GRACE.

X.—OF CONGREGATIONAL SINGING.

(Continued from October number, p. 617.)

Clericus, Laicus, Organicus, Auctor.

*Auctor*.—Well, reverend sir, how go things at St. Abinadab's?

*Clericus*.—I'm afraid we are a little unsettled. You remember our homely musical ways, our hearty congregational singing and simple music? I fear 'tis all gone, thanks to our new organist, against whom I have not a word to say, save that he is too good a musician for us simple folk.

*Auctor*.—How so? Surely you can't have too good a musician as your organist.

*Clericus*.—I'm not so sure of that. Our people have been accustomed to making a joyful noise. We had a choir, but it was hardly necessary. It looked nice—some of it, at least—and the smoothing over of jealousies among the men, and the occasional handing over of a refractory boy to the secular arm, provided me with some sporting interest in the music. On the whole, we were uncultivated, but happy

Unfortunately, a few months ago our organist, who was a local wheelwright, and therefore able to approach his task with a fine blend of the detachment of the amateur and the vigour of the mechanic, left the neighbourhood. We filled his place—and I fear more than filled it—with young *Organicus*, and our homely traditions are no more.

*Auctor*.—But what does he do?

*Clericus*.—Well, to begin with, he holds the view that the one thing necessary to choral and all other musical salvation is Refinement, with the largest of R's. On no account must the full organ be heard in accompanying, and if it is used in a voluntary, it must be only in the last few chords. The choir mainly sing *sotto voce*. Our leading tenor, who was formerly a host in himself, is now reduced to a mere draught. Gone are the rich chest-notes of the boys. *Organicus* was shocked on hearing that I had occasionally on high days bestowed a sixpence on the boy who sang loudest. The whole thing is now so delicate and refined that the congregation are afraid to raise their pipes lest they should spoil it. Where formerly choir and congregation formed one large chorus, we have now a small choral society and a rather bored audience.

*Auctor*.—But *Organicus* is at St. Abinadab's to train the choir. If he is doing that well, you cannot complain.

*Laicus*.—If I may rush in, it seems to me to be one of those cases where both sides are wrong in not arranging matters so that they may have the good choir *and* the congregational singing. If *Organicus*—

*Clericus*.—Speak of him, and you hear the beating of his wings! Here he is, in good time to answer for himself. . . . We are just discussing congregational singing.

*Organicus*.—A contradiction in terms! The word singing is just as much a technical term as playing, composing, or conducting, and implies a management and use of the various vocal organs that can only be acquired by proper instruction. Concerted singing implies rehearsal. Seventy-five per cent., at least, of an average congregation have untrained voices, and neither they nor the remaining twenty-five per cent. rehearse. Congregational noise there may be, and generally is, but congregational singing!—

*Laicus*.—*Piano! Piano!* You'll tell me next that I can't ask my wife to pass the salt unless I first receive instruction in elocution, or that it is presumption on my part to attempt to write an ordinary business letter without attending classes on the English language or literary style.

*Organicus*.—Oh come! that's a *reductio ad absurdum*!

*Laicus*.—Not a bit more absurd than your idea that I and my fellow-laymen can't lift up our voices without first having them trained. You overlook the well-known fact that a crowd of voices of no merit individually, may in the mass produce a fine effect. Now I admit handsomely that in musical matters I am, compared with you, a mere worm, and content to sit at your feet and lay my hand on my mouth—if you will pardon my confused metaphor, a worm being physically ill-equipped for any of those feats. But it seems to me that congregational singing is rather a social than a musical matter. You musicians live very largely in a world of your own, and are not, as a rule, conspicuously good organizers; while, however wide your views may be on other social questions, on this and certain kindred ones you are apt to look at things from a purely artistic standpoint. No man can successfully take the

lead where a community is concerned without first making himself at home with their point of view. How many of you organists try to get at the mind of your congregation in this and similar matters?

*Organicus*.—So you would have me listen respectfully while Major Peppercorn gives me hints on the proper conduct of the service, and accord a smiling welcome to Miss Acidula Tombs when she brings me a new kyrie or Vesper hymn she has composed—'a little thing of my own'—with a request that I shall have it sung at St. Abinadab's forthwith?

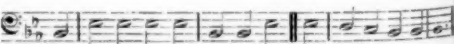
*Laicus*.—I said, 'the mind of your congregation.' You are speaking of the mind—or mindlessness—of Major Peppercorn and Miss Tombs. Both these varieties, which flourish in every parish, you will be justified in dealing with as you think fit, so long as you manage to suppress them. I mean, rather, that corporate sense of your congregation which you may never have brought to you because more often than not it never gets expressed. You can only get at it by imagining yourself to be one of the crowd, with limited musical knowledge, unformed taste, very decided views as to what is right, and strong likes and dislikes. There is our friend Major Peppercorn, for instance: an excellent old fellow, except at such times as he is giving you musical instruction. Say to yourself, 'I am no longer *Organicus*, but the gallant Major, retired. I enjoy raising such voice as the parade-ground has left me in the hymns of my boyhood. I go to St. Abinadab's, and when "Hanover," or "St. Ann's," or some other old favourite comes along, I find that confounded *Organicus* pitching the tunes so high, in order to show off the beautiful voices of the boys, that I am reduced to the necessity of singing the melody for the most part an octave lower than I should, dodging up to the correct pitch when convenient. I generally give it up after a couple of verses. Even if the pitch were right, the pace is too quick, and there is no breathing space at the end of the lines, so I am put out of action on both sides. The accompaniment is like a finicky piece of chamber music, and the choir lick their way through the old tune like the highly-trained and skilful little concert party they are. I suppose its all very high-class, but I only know that whereas formerly the hymns lifted me up, they now cast me down.'

*Organicus*.—Do you seriously expect me to pitch tunes so low that my boys will be using almost entirely the lower and middle part of their voices? A boy is a soprano, and should not be expected to sing music in contralto compass.

*Laicus*.—And the average man in the congregation is a baritone, and untrained at that. Is he to be called on for top E, F, and even F $\sharp$  in hymns, and to recite on E or E $\flat$  in the psalms, so that your young imps may distinguish themselves?

*Auctor*.—Why should he not get over the difficulty by singing in harmony?

*Organicus*.—If he is content to sing the same harmony as the choir, why not? But he generally isn't. He soars above such base mechanical aids as the book, and improvises his own. If the tune is 'St. Peter,' he growls out a bass after this pattern (*goes to piano and plays*):



His son rather fancies himself as a tenor, and, like his father, having 'a good ear,' is able without instruction to bleat out:



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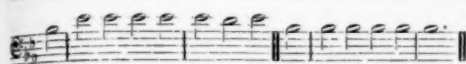
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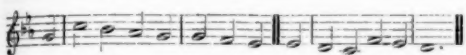
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His daughter, who also possesses the family ability to clothe a melody with appropriate harmony on the spur of the moment, takes a hand as well. Her contribution to the common stock is more melodious, being an exact reproduction of the tune a third below. This method is generally known in the humbler musical circles as 'singing seconds,' and is so-called, I suppose, because the interval of a third is used exclusively. I give it a more imposing title, and call it a canon in the third below, both parts being used simultaneously. So she sings:



The combined efforts of the family—mamma singing the melody—result in:



—harmony, by-the-way, which is as good as that of some popular mission hymns by which not a few of the clergy set great store. I do not object to it so much in itself. Sung by its composers, after Sunday evening supper, at 'The Lindens,' Acacia Road, it may have an appeal all its own. I protest only when it is used at St. Abinadab's side by side with the harmony sung by the choir, resulting, for the ears of those so placed as to be able to hear the *total ensemble*, in this:



The chords marked \* are much too Debussyesque for church use. If these good people want to sing in harmony, let 'em practise, and learn to read, or else for ever hold their peace.

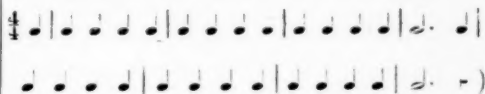
*Latus.*—Quite so! But, better still, why not encourage them to sing in unison, and leave the harmony to choir and organ? This can be done only if hymns are pitched so that the *average* voice is suited. Everybody surely admits the fine effect of a crowd singing a melody in unison. Why not choose tunes of a broad type, pitch them fairly low, take them at a moderate pace, and try to make this imposing effect a feature at every service?

*Organicus.*—But how are you going to ensure that people will confine themselves to the melody only? If a man feels inspired to invent a new and original tenor or bass part, nothing can stop him. Bawling is an indictable offence, but not bawling. And what of the man who is a capable reader, and sings his part correctly from a tune-book? Would you ask him also to sing in unison?

*Latus.*—Yes. The effect of a solitary tenor or bass among a crowd of people singing the air is ludicrous. Such an one should be invited to join the choir, or else conform to the usage adopted by the bulk of his fellows. If he won't, he won't and there's an end to it. But I

fancy that only a cantankerous one here and there would insist on his right to please himself.

Talking of hymn tunes, I should like to say (with all diffidence, and remembering that I am a layman and you an organist) that congregational singing demands a steadier pace than is usual. The accompanying of a crowd of people is not an easy task. Yet you will find your organists' instruction books almost silent on the point. Your pupils are taught how to play solos, and (sometimes) how to accompany a choir. Consequently, when they are asked to play for a crowd they have usually only one object, and that is to prevent the people dragging. Now you cannot expect an elephant to dance like a gazelle, and you must not expect a big crowd of untaught and unconducted singers to move with the lightness and precision of a trained choir. You have also to remember that the slow pace at which sound travels is a factor even in a building of only moderate size. Our young organist, however, is usually obsessed with the idea that people will always drag if not goaded, spurred, and generally 'chivied' on by the accompanist, so he plays accordingly. Will he humour the mass at the end of a line, give them time to finish it comfortably, and take a deep breath before going on? Not a bit of it! For him, a note of one beat is a note of one beat,—indeed, in his haste, a note of three beats often becomes one of two and a-half. Dr. Vaughan Williams, who is as good a musician as most of you organists, says in the preface to the 'English Hymnal' that it is 'a painful experience to hear an organist trying to play through a C.M. or L.M. tune in absolutely strict time, regardless of the slight pauses which the congregation, with unconscious artistic insight, are inclined to make at the end of every line.' If you object that this pause disturbs the rhythm, I answer that it is to be welcomed for that very reason. Here is the rhythmic scheme of a C.M. tune as played by an organist who is determined that he will allow the public to take no liberties with the time:



And here it is under the hands of one who considers the spirit rather than the letter:



(The representation is only approximate. The actual effect is that of a slight pull-up and breath mark. A direction common in modern French music — *cédez* — meets the case.)

Judged as a scheme, can it be denied that the second is the more interesting? It is also curiously modern in feeling. Except for marching or dancing purposes the tendency nowadays is to get away from regular time. As an extreme example of a square-cut rendering, I may mention the performance by a large audience of Dykes's 'Melita,' under the baton of a famous conductor not long since. The last note of every line is of one beat, as you know. On this occasion the hymn was taken at a brisk pace, without a suspicion of *rallentando* or pause anywhere. We did our best to sing with heart and voice, but the latter organ made an indifferent show. We kept abreast of that iron baton, but only by ending each line with a semiquaver and a hiccup.

(To be continued.)

At West Ham Parish Church, on October 4, the service music consisted of the anthem 'In your day of gladness' and other compositions by Mr. G. B. Gilbert, who has completed his thirty-fifth year as organist of the church.

Julius Harrison's 'Harvest Cantata' was given at the Union Chapel, Islington, on October 11, under the direction of Mr. G. H. Betjemann, with Miss Nellie Rose-Innes and Mr. W. Forington as soloists.

Dr. Sinclair gave his hundredth recital at Hereford Cathedral on October 1. The proceeds of his recitals are devoted to War Funds, which he has benefited to the extent of £120.

#### ORGAN RECITALS.

- Mr. C. J. King, Church of St. Matthew, Northampton—Choral Prelude on 'St. Ann's,' *Parry*.  
 Mr. Sydney L. K. Crookes, Kilbarchan U.F. Church—Prelude and Fugue in G major, *Bach*.  
 Mr. Ivor Davies, St. Michael's Church, Manselton, Swansea—Grand Offertoire in D minor, *Battiste*.  
 Mr. H. Egbert Lane, St. Stephen's Church, Hounslow—Epilogue, *Healey Willan*.  
 Mr. Albert Orton, Walton Parish Church, Liverpool—Allegro Maestoso from Sonata in G, *Elgar*.  
 Mr. Leslie Curnow, Lydiard Street Methodist Church, Ballarat—Concert-Overture in C major, *Hollins*.  
 Dr. Keeton, Peterborough Cathedral—Caprice in B major, *Bernard Johnson*.  
 Mr. Herbert Hodge, St. Nicholas Cole Abbey—Fugue in E flat, 'St. Ann,' *Bach*.  
 Mr. W. H. Seymore, City Hall, Cape Town—Pastorale, *Edmondstone Duncan*.  
 Mr. J. T. Pye, St. Luke's Church, Grimsby—Sonata in D minor, *Guilman* (opening of new organ).  
 Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—Offertoire in F minor, *Battiste*.  
 Mr. J. Patterson Shaw, Northwick Parish Church—'Andantino et Chœur,' *César Franck*.  
 Mr. J. A. Meale, Wesleyan Central Hall, Westminster—'La Sourire,' *Bernard Johnson*.  
 Mr. Alban Hamer, All Souls' Church, Leeds—First Sonata, *Guilman*.  
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Sonata in C sharp minor, *Harwood*.  
 Dr. G. H. Smith, Sculcoates Parish Church—Andante in G, *Wesley*.  
 Mr. Howard Moss, St. George's Church, Gravesend—Postlude in E flat, *Battiste*.  
 Mr. T. S. Guyer, West Keal Parish Church, Spilsby—Rhapsodie in D on a Breton melody, *Saint-Saëns*.  
 Mr. C. J. King, Church of St. Matthew, Northampton—Lament, *Harvey Grace*.  
 Mr. Allan Brown, Regent Square Presbyterian Church—Fugue in G minor (the 'Great'), *Bach*.  
 Mr. F. W. Hughes, Horncastle Parish Church—Concert Overture, *Hollins*.

#### APPOINTMENTS.

- Mr. Claude A. Forster, organist and choirmaster, St. John's Episcopal Church, Forfar.  
 Mr. Claude Landi, organist and choirmaster, St. Patrick's, Hove.  
 Mr. Arthur Mangelsdorff, organist and choirmaster, St. Matthew's, Birmingham.  
 Mr. Alan H. Thorne, organist and choirmaster, Church of St. Barnabas, Bexhill-on-Sea.  
 Mr. Sydney H. R. Warnes, organist and choirmaster, St. John's U. F. Church, Largs, Ayrshire.

#### BOOKS RECEIVED.

- The Promenade Ticket.* By A. H. Sidgwick. Pp. 207. Price 3s. 6d. net. (London: Edward Arnold.)  
*Pages from an Unwritten Diary.* By Sir Charles Villiers Stanford. Pp. 328. Price 12s. 6d. net. (London: Edward Arnold.)  
*The Children's Corner.* Rhymes by R. H. Elkin. Illustrations by H. Willebeek Le Mair. Price 3s. 6d. net. (London: Augener, Ltd.)

## Correspondence.

### ENGLISH v. GERMAN FINGERING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is easy to imagine the jubilation with which Mr. H. C. Tonking's suggestion to re-adapt English fingering in pianoforte music will be received by patriots all over the country. For nearly thirty years our treacherous teachers and editors of music have been doing their wicked utmost to establish a uniformity in fingering, quite regardless of the fact that the sequence of figures 1 2 3 4 5 represents a hideously Teutonic aspect of affairs!

Mr. Tonking tells us that publishers would be glad to print English fingering once more, but that is nothing to the radiant gladness that would illuminate the countenances of small music-dealers all over the country at the prospect of selling off their old stocks of 'Popular Classics' and early-Victorian copies of Beethoven, which have lain on their dusty shelves so long!

May I venture to call attention to another terrible evil in our midst? It is horrible to think that some dastardly teachers of Harmony are still allowing their pupils to write the chord of the German sixth, and may I suggest that some musician as distinguished as Mr. Tonking may come forward to protest against its use in the name of patriotism and National honour?—I am, Yours, etc.,

THOMAS DUNHILL.

October 9, 1914.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The title of Mr. Tonking's letter is a misnomer: there is no such thing as 'German fingering.' There are two methods of indicating the fingering of pianoforte and organ music, one of which is adopted by the leading publishers of England and America and all the publishers of every other civilized nation, while the second method is adhered to by the less-important publishers of the two countries above-mentioned. Patriotism has absolutely nothing to do with the matter.

Thoroughly agreeing with Mr. Tonking as to 'the absurdity of having in England two notations for pianoforte fingering,' I would beg to refer him to an article on this subject in the *Musical Times* for February, 1890, from the pen of Dr. W. H. Cummings; an article which, so far as I know, has never been answered, and which appears to me to be unanswerable.—Yours faithfully,

ARTHUR T. FROGGATT.

October 3, 1914.

### MESSRS. BOSWORTH & CO.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am loth to ask for space on a personal matter, but such a mean, contemptible report is being spread about my firm that I am obliged to do so. It is said, among other things, that 'Bosworth & Co. have closed up and gone back to Germany.' The inference, of course, is very obvious. I little thought when Sir Arthur Sullivan persuaded me to leave Chappell & Co., and go to Leipzig, in 1889 to publish his operas, that I should be subjected to a low attack of this kind from my own countrymen in 1914.

I am sole proprietor of Bosworth & Co. in the British Empire, and outside the Empire my only partners are my sons, who are as English as I am, and who are both in the British Army—one as an officer at the front, from Mons onwards, and the other a private in 'Kitchener's Army.' Yours truly,

A. E. BOSWORTH.

London, October 14, 1914.

### THE APPOINTMENT OF FOREIGN PROFESSORS AT ABERYSTWYTH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with your remarks on the appointment of the five French musicians at the University College of Wales, Aberystwyth, your readers might naturally take the impression that as Professor of Music at the College I had a voice in the selection. I have already received letters

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from English musicians which implied that view. I wish to make it known that I had nothing whatever to do with the appointments; inasmuch as all the arrangements were made during my long illness last session, I was only consulted after the appointments were made.—Yours faithfully,

DAVID JENKINS.

## Obituary.

By the death at Rochester, U.S.A., on September 13, of ROBERT HOPE JONES, the organ-building world loses one of its most prominent figures. Born at Hooton Grange, Cheshire, on February 9, 1859, he began his connection with the organ at the early age of nine, acting as a deputy-organist at Eastham Parish Church. In 1882 he was appointed chief electrician to the Lancashire and Cheshire Telephone Company, leaving after a few years to devote his attention to the 'diaphone,' an invention adopted by the Canadian Government for its fog signal stations. At Birkenhead, where he gave his services as organist and choirmaster at St. John's Church, he began the invention of those innovations in organ construction that were so soon to make his name the centre of heated discussion in the organ world. 'In spite of every form of opposition [says G. L. Miller in his book on 'The Recent Revolution in Organ-Building'] and of financial difficulties, he built organs that have influenced the art in all parts of the globe. He proved himself a prolific inventor, and can justly claim as his work nine-tenths of the improvements made in the organ during the last twenty years. Truly have these words been used concerning him—"the greatest mind engaged in the art of organ-building in this or in any other age." He left England for the United States in 1903, since when he had been associated with several of the most prominent organ-building firms in America. The best-known examples of his work in this country are at Worcester Cathedral, St. George's, Hanover Square, and St. Michael's, Chester Square.

We regret to record the death of Dr. D. F. WILSON, of Glasgow, on October 1. Dr. Wilson was a native of the Kilmarnock, and while a youth became a pupil of the late Dr. A. L. Peace. He graduated Bachelor of Music at Oxford in 1886, and took his Doctorate in 1894. For many years he was organist of Ayr Parish Church and Town Hall, but he took up residence at Glasgow on his appointment as organist of Kelvinside Church. Soon after coming to Glasgow he was appointed Lecturer in Music at the Church of Scotland Training College, and continued as co-lecturer when the Provincial Committee took over the training of teachers. In this latter capacity the value of his work cannot be over-rated. Dr. Wilson, who was between fifty and sixty years of age, leaves a widow and family of three daughters and one son, for whom the greatest sympathy is felt.

It is with great regret that we record the death of WILLEM MENGELBERG, the great conductor, from concussion of the brain produced by a fall on the stairs. He was conductor of the Concertgebouw Orchestra at Amsterdam since 1895, and in recent years made frequent visits to England to conduct the Philharmonic and London Symphony Orchestras. His brilliant qualities, which drew unstinted praise from all who witnessed his work, were most notably illustrated in the music of Strauss, but they were far from being limited to one school. A portrait of Mengelberg and a sketch of his life by Mr. Alfred Kalisch were given in our issue for July, 1912. He was a Dutchman, born at Utrecht in 1871.

We regret also to have to record the following deaths:

GEORGE TOPHAM STRANGWAYS GILL, a director of Messrs. Novello & Co., Ltd., on September 26. He was born on August 18, 1846. He joined the firm in April, 1874, as manager of the printing department in Dean Street, Soho, and continued to serve in that capacity for a year or two after the removal of this department to the new premises in Hollen Street, Soho. In June, 1874, he married Annie E. Littleton, daughter of the late Henry Littleton, one of the chief founders of the firm.

T. W. PEARCE, organist of Bensey Road Wesleyan Church, Warrington; previously Hallé Scholar at the Royal College of Music, Manchester.

## THE POSITION OF BRITISH MUSICIANS. MEETING AT QUEEN'S HALL.

On October 13 a meeting convened by a representative committee (formed at a previous meeting held at Paganini's Restaurant) was held in the small Queen's Hall to discuss ways and means of dealing with the position of musicians brought about by the War and the outlook generally for British executants. Sir Frederic Cowen took the Chair, and there was a large attendance of well-known musicians.

THE CHAIRMAN said they had met that day to propose a scheme for the furtherance of the position of the British musician in the immediate future. What they wanted to do was to get at the general feeling amongst the musical profession in all its branches, and then to form some scheme of action. They proposed to form a representative council and a committee to act on behalf of the whole or any part of the profession or trade upon points which may arise and which would need the action of a representative organization; such organization to issue protests and, if necessary, to take action to enforce the employment of British musicians who were available in the place of what were legally known as alien enemies; to encourage musical Societies to proceed as far as possible in their usual activities, and to offer amalgamation with any existing organization formed for similar objects. He had heard that there were already two organizations which had been formed for the purpose chiefly of providing funds to carry on musical work. It would be very much to the purpose if they could induce these organizations to amalgamate with the Association now proposed, and thus form one whole body. The Association designed to inaugurate a Central Bureau for the purpose of supplying information to employers, concert-givers, or traders, as to British musicians, British music, or British musical commodities, pianofortes and other instruments; and to form a combine immediately of orchestral players and of conductors for the purpose of enforcing a preference in every direction for native orchestral players as long as they were available and efficient. It was designed also to conduct a campaign throughout the country in the nature of a combined concert-lecture exhibition for the purpose of bringing before the public in a vigorous and attractive manner the possibilities and efficient actualities of British musicians, British music and commodities, as compared with German or Austrian, and to investigate, prove, and protest against any real instances which existed in the trade or profession of unfair and unjustified competition. Finally, in view of the fact that the musical profession of this country had no State recognition, it was necessary for the purpose of mutual protection to bring about some such conditions as prevailed in the United States, Canada, and Australia, by which means all foreigners would be obliged to pay a small percentage of the emoluments resulting from their professional activities in this country.

Mr. HUBERT BATH said he had received a good many letters of regret, most of them, with the exception of perhaps two, in agreement with any well-balanced and well-organized scheme such as had been described that afternoon. Sir Hubert Parry in his letter remarked that there were 'very few Germans and Austrians left in orchestras and bands,' but he (Mr. Bath) had evidence that there were German and Austrian players still holding positions which should be undertaken and held by British players at this time. These players were enemies, really and technically.

Mr. ERNEST PALMER said he was in full sympathy with the objects of the meeting. In 1903, when he founded the Patron's Fund, and had on that occasion the honour of receiving at the hands of the Worshipful Company of Musicians the Freedom of that Company, he referred to this very question of the status of the British musician. It struck him at the time, and had ever since, that it was monstrously unjust that the British musician, for one reason or other, had not fair opportunity or fair scope in this country. In every other walk in life a man or a woman was proud to be called an Englishman or Englishwoman, but when it came to music, somehow or other, in this country, unless one adopted a foreign name, recognition was difficult. He was not opposed to the best foreigner, man or woman, or the best foreign music, but he should very heartily welcome any scheme whereby British talent in this country could be put

on a very much more satisfactory footing than it was at present. As to Hungarian Bands,—blue, and white, and all manner of colours,—and Viennese Orchestras, he had asked himself over and over again why were these orchestras here. It was simply that fashion had set that way [A voice: 'Royal patronage! Half of them may be disguised Englishmen.'] He believed that was so. He recollected an English musician telling him that he was in a Hungarian Band and had to put on a moustache. He hoped that the present opportunity would not be allowed to slip.

Sir EDWARD COOPER said he was whole-heartedly in sympathy with the object in view. He was old enough to remember when it was impossible for an Englishman to get a hearing at the Royal Italian Opera. Mr. Campbell, a Scotsman, had to be Signor Campanelli, and Mr. Bryan, an Irishman, was called Signor Ferrari. But things were improved nowadays, and English artists sang under their own names. As to Hungarian bands, he was once at a reception where there was a Hungarian band, and after they had played a certain piece, some of the ladies got very enthusiastic and said: 'Oh, how lovely. It reminds one of the woods and fields of the Austrian Empire!' The Hungarian Ambassador, who was standing by him, said: 'I don't think they are Hungarians; I will soon see.' So he walked up to them and spoke to them, first of all, in German. They looked very much astonished. He then spoke to them in that awful language, Magyar, and they seemed to be frightened. Then in English, he said, 'I am glad to say these ladies think you play beautifully.' The reply was, 'We are awfully glad to hear that!' They would never have had the engagement unless they had called themselves a 'Hungarian Band.' That was all wrong. He had not heard in the cities on the Continent any orchestras which were superior to the Philharmonic and the London Symphony: in fact, conductors at home and abroad said the same thing.

Sir HOMEWOOD CRAWFORD said that in forming the new organization they had to be careful that it should have a national character. With due respect to those connected with the music trade, he implored them not to make the association a trade organization. With regard to Hungarian and other bands, it had always struck him as extraordinary that it became absolutely necessary to don a particular uniform in order to satisfy some people that one was a good musician. This was monstrous and ridiculous. He was sorry to say that musical agents had pushed these orchestras. Time after time they had seen trade advertisements in which they found Herr this and Herr that, and his blue that, and his pink this and striped that—all, as a matter of fact, made up very largely of Englishmen. Quite recently he had occasion to investigate this matter rather closely. He found that some of the contracts which these performers had to sign contained a clause that they were to abstain from speaking the English language during a performance! He once attended a function at which the host prided himself on having gone, as he said, to the best agency and obtained the best 'Hungarian' Orchestra. It so happened that he (Sir Homewood) arrived a little too early and met the Orchestra going upstairs. He was surprised to hear at least five or six of them speaking in English, and some of it what he would call very very English. Afterwards not a word was uttered amongst them, until they got into the refreshment room. But we must not say we will have none but English. At this very moment there were with us splendid Belgian artists who had been driven out of their country because they had done their duty. Were we going to prohibit these? We should restrict our objection to alien enemies. He was sure that the Worshipful Company of Musicians would be glad to render any assistance in their power.

Mr. WILLIAMS, speaking as the general-secretary of the Amalgamated Musicians' Union, said that as far as his members were concerned, if this was a movement against all foreigners he believed it would be doomed to failure. [THE CHAIRMAN said it was not.] They would be against German, Austrian and Hungarian performers. But as to other aliens, he did not think that any movement would gain sympathy in this country which would be up against our comrades from Belgium and France. Some remarks had been made in regard to various Hungarian Bands. Those who represented the instrumental side had been saying

for years and years past that it was absolutely scandalous that a British musician should have to disguise his nationality in order to earn his living in his own country. In connection with his own Society men had had various uniforms: some appeared as White Austrians one night, as Blue Hungarians the next; and next as raw Cockney as you could wish. When they found that a man named Billy Morgan could not get a living in his own country, but that if he assumed a foreign name he could get better terms than he could as an Englishman, that was a scandal. It was not the fault of the instrumentalist that he was obliged to disguise himself to get a living, he was simply playing down to the fashion, and unfortunately they had to say that high personages were partly responsible. America had been referred to. Was the profession on this side of the Atlantic prepared to go as far as American musicians went? Would they have the support of conductors in refusing to play the works of German composers? If they as instrumentalists refused to play alongside a German, or Austrian, or Hungarian, not particularly now while the fever was on, but in the future, were they going to be supported in that direction? He felt confident that as far as his Society was concerned they were prepared to take a definite stand. They were moving now in the direction of working so that all alien enemies should be expelled from the International Federation. They had taken action even against naturalised Germans, because there was a strong feeling that the leopard could not change its spots. They did not want a Society or a new movement inaugurated that was simply going to deal with this question while the war fever was on. The matter was one for the future of the British musician. In his view there was going to be very little work this winter, even for British musicians. The agent had been spoken of. With due deference to the agent his experience was that the agent was prepared to run anything as long as money could be made. Whether it was a British orchestra or a foreign orchestra it was immaterial to an agent so long as he could secure his commission. If the new Association intended to unite the agent working in conjunction with the instrumentalist, the conductor and composer, the trader and the music publisher, the problem was a bigger one than could be dealt with at an afternoon's meeting. He hoped that the profession would now seize the opportunity. It was an opportunity that they had never had before, and he prayed God that they might never again have to use such an event as a devastating war in order to bring the British musician into his own.

Mr. SYMONDS said it had been stated that this movement was not against those who were working as our Allies. He quite agreed that we should help our Allies, but were these to come in and take positions from native musicians? Sir Joseph Lyons at the present time was employing forty-seven musicians, and out of that forty-seven, twenty-six were foreign, nine being naturalised Austrians and Germans. [It was stated in the newspapers on October 20 that all 'alien enemies' had been discharged from Messrs. Lyons's establishments.—ED., M.T.] He had heard that there was a movement on foot to bring over French and Belgian bands to this country. Wherever they went they would be putting Englishmen out of employment. What difference would it make to an English player whether a Frenchman, a Belgian, or a Russian, displaced a German?

THE CHAIRMAN remarked they all felt acutely what had been urged, but their purpose that day was not to talk of what was happening or of what might happen, but to form a representative committee to devise means to ameliorate in every possible way the position of the British musician. Therefore he invited any gentlemen present who represented instrumentalists, agents, and the different branches of the trade to make themselves known. He appealed to Mr. Hambleton, asking if he was willing and prepared to bring the matter before his committee and endeavour to join them in this scheme?

Mr. HAMBLETON, of the London Symphony Orchestra, said that when he knew what was proposed he would be glad to bring the matter before his colleagues.

Mr. RAYMOND RÔZE said that in the Parliament of England everybody was represented except the Arts. He felt that their utmost endeavours ought to be directed to getting representatives according to the number of musicians

agents, or protection. In response Mr. Crawford, Mr. Clifford, and Mr. Lyons. Mr. LA... proposed notice of Music, Musicians band together to improve them, on they should absolutely country. occur after more meet Mr. CO... not clear being before the music. There was great deal commonly of all cam protection, the comp incongruous and the a common. late off Mr. the propos Mr. H... organization was ascert interests in Mr. W... thought th to the i time? An Lyons h... in their people, w whom not Mr. H... attitude to alienate ev would be any such a Mr. T... he felt th vacancies by Belgi generous British m whole suc committee have on B musician a brought o British pu their main in putting from anyl toured th they oppos would be National Musicians' gent ques a settled to the ge orchestral Mr. JA... enlighten day was interests work don the Amalg

agents, orchestras, &c., into Parliament, and so secure the protection needed.

In response to requests from the Chair, Sir Homewood Crawford promised to bring the ideas of the meeting before Mr. Clifford Edgar, the Master of the Musicians' Company, and Mr. Palmer promised to sound the Council of the Royal College.

Mr. LANDON RONALD said that he supported heartily the proposed scheme. He would bring the matter under the notice of the Music Committee of the Guildhall School of Music, and he was sure they would give their support. Musicians must take the example of the entire country and stand together, putting aside prejudice, and determine to improve the status of the British musician. Whilst war was on they should be patriots before being artists. They must absolutely forbid the enemy from earning a living in this country. There was ample time to consider what should occur after the war, for they would be able to have many more meetings before the war ended.

Mr. CORDER, of the Royal Academy of Music, said he was not clear whether there was any proposition that he could bring before the Royal Academy. It appeared to him that the music profession consisted of several separate entities. There was the bandsman, about whom they had heard a great deal; there were also the general performers, who were commonly called 'artists'; there were the agents; and last of all came the race that was most in need of help and protection, and which never got consideration, namely, the composers. But even in this category there were incongruous sections, for there were the commercial composer and the artist composer, and they had nothing whatever in common. It seemed to him that they were trying to bite off more than they could chew, unless they could divide the proposed committee into separate sections.

Mr. HUBERT BATH said that the general point was that this organization should be formed to deal with any matter which was ascertained to be detrimental to the cause of British interests in music.

Mr. WARWICK EVANS inquired whether Mr. Bath thought that the employment of Belgians was detrimental to the interests of British musicians at the present time? Art could not be mixed up with war. Sir Joseph Lyons had discharged Germans and put Belgians in their places. They had to look after their own people, who were the root of music in England and for whom nothing was done.

Mr. HUBERT BATH said that he feared that if a hostile attitude to their unfortunate Allies were adopted they would alienate every scrap of sympathy from the British public. It would be very unwise and impolitic at that moment to suggest any such action.

Mr. T. BATTY said that, like many other orchestral players, he felt that an indiscreet act had been committed when vacancies in one or two London orchestras had been filled by Belgian refugees. But the wrong had been done from generous motives, and not with any desire to overlook British musicians. The problem was a difficult one; the whole success and the prosperity of the labours of their committee would depend upon the influence they could have on British public opinion. If they were to say that no musician should live in England except a Britisher, if they brought oppression and aggression to bear on foreigners, British public opinion would revolt. He warned them that their main safeguard in dealing with this question would be in putting it on as broad lines as possible and in abstaining from anything of a personal nature. If a Belgian orchestra toured the country on behalf of that suffering people, and they opposed such a scheme, the whole trend of sympathy would be lost to the new Association. He hoped that the National Orchestral Association and the Amalgamated Musicians' Union would have committees to deal with this great question, and would come forward to help to form a settled opinion on the matter that would be of assistance to the gentlemen who were interesting themselves on the orchestral musicians' behalf.

Mr. JAMES GLOVER said that the discussion had been enlightening. The idea which obsessed them all that day was the furtherance of British music and the interests of the British musician. He commended the work done by the National Orchestral Association and the Amalgamated Musicians' Union. He said that recently

he had been engaged to write, steal, beg or borrow music for the next Hippodrome revue. But he was not engaged because of his talent or cleverness, but because the German who had been engaged under a Belgian name had gone to the front to shoot at us. They must bring the conductors of the big orchestras into the national line. As to Belgian and French musicians, he trusted that no one would attempt to stem the tide of sympathy with our Allies in their trouble.

A speaker present promised to approach the Royal Philharmonic Society and Trinity College, London, with a view to enlisting their sympathy with the scheme.

Mr. W. W. CORBETT, representing the recently-formed Committee for Music in War-time, stated that their object was not entirely to raise funds or to alleviate distress amongst musicians. It was to encourage Societies and individuals to give concerts which otherwise might lapse. In this way they hoped to find engagements for competent artists who would otherwise be idle. There was no vestige of a charitable basis in the scheme. It was simply a wish to help artists and art.

Mr. AUSTIN, after suggesting that four representatives of the Orchestral Association should be on the committee, said he did not quite gather what was in the minds of the gentlemen who formed the preliminary committee. It appeared to him that they had to combat the prejudice that was in the minds of the British public against their own people. Recently a lady asked him to recommend a teacher for her daughter. On going through a list, he suggested the name of a teacher who was fairly well known. But the lady said: 'Don't you think it would be better if I had one of these with a foreign name? It sounds so much better.' That was the sort of thing they had to root out. He was tired and broken down with the labour connected with the circulars he had addressed to heads of Colleges in vain, and the miles of paper he had wasted. What was wanted—and what they never got—was the representative interest of the profession which gentlemen on that platform might exert.

Mr. ASHTON JONSON, representing the Independent Music Club, an organization started about three months ago, said that they realised the moment war broke out that there would be a very great distress, and they endeavoured to raise a fund to guarantee the expenses of concerts in country districts. They found that many authorities were glad to have the co-operation of the Independent Music Club in giving concerts to recruits and groups of young men who had nothing to do in the evenings.

The following resolution was then put from the Chair:

That this Meeting approves of the formation of a National Association for the protection of British interests in music, and supports the Council and Committee which will be formed to carry on the operations of the Association.

The resolution on being put to the meeting was carried unanimously.

## MUSICIANS IN THE ARMY.

All information concerning professional musicians who have enlisted in the Army is naturally of interest to our readers, and we gladly print a list sent to us by Mr. H. V. Jervis-Read:

*George Butterworth* (composer), private, Duke of Cornwall's Light Infantry.

*John Coates* (singer), corporal, Hampstead Battalion of the London Division of the National Reserve.

*A. J. Rowan Hamilton* (composer), 2nd lieutenant, Irish Guards.

*C. A. Harrison*, (Athol Yates) (composer), corporal, Empire Battalion of the 7th Royal Fusiliers.

*H. V. Jervis-Read* (composer), private, Empire Battalion of the 7th Royal Fusiliers.

*Frank Lambert* (composer), private, National Reserve, Class II.

*Edward Mason* (conductor), private, 1st Public School Battalion of the Royal Fusiliers.

*Douglas Sharpington* (singer), private, 3rd County of London Yeomanry (Sharpshooters).

*Geoffrey Toye* (conductor), private, Duke of Cornwall's Light Infantry.

*F. B. Wilson*, private, Duke of Cornwall's Light Infantry.

*Warren Wynne*, 2nd lieutenant, 4th Highland Light Infantry (Special Reserve Battalion).

From the *Daily Telegraph* we learn that others who have joined His Majesty's forces are Mr. F. S. Kelly (pianist), Mr. Stuart Wilson (tenor), Mr. Francis Harford (bass), Messrs. Harold Bonarius, Thomas Peatfield, and Frank Thistleton (violinists), Mr. R. O. Morris, Mr. Geoffrey Gwyther, Mr. Coningsby Clarke, Mr. Wilfrid Page. Mr. Norman Wilks and Mr. Vivian Hamilton are at the front as interpreters. Mr. Reginald Herbert is Major Reginald Herbert Joseph, of the Royal Engineers.

### THE COMING SEASON IN LONDON.

#### SUPPLEMENTARY LIST.

*Royal Philharmonic Society*.—Seven concerts are to be given on the following evenings: November 3, November 24, December 10, January 26, February 11, March 18, and April 13.

*Bermondsey Settlement Choral Section* (Dr. J. E. Borland).—The Revenge; A song of the English (Bridge); Blest Pair of Sirens; The Golden Legend; Elijah (Part 2); Psalm xcv. (Mendelssohn).

*Central London Choral and Orchestral Society* (Mr. David J. Thomas).—The banner of St. George; The flag of England; Empire of the sea (Harriss).

*Crystal Palace Orchestral Society and Crystal Palace Choir* (Mr. W. W. Hedgcock).—Merrie England; The Revenge; Olaf Trygvason (Grieg); Beethoven's C minor Symphony; and a number of British orchestral works.

*Dulwich Philharmonic Society* (Mr. Martin Klickmann).—Faust (Gounod); Paradise and the Peri (Schumann); The banner of St. George; Judas Maccabaeus; The Martyr of Antioch; Schumann's 'Rhenish' Symphony.

*Great Western Railway Musical Society* (Mr. H. A. Hughes).—War and Peace (Parry).

*Orpheus Choral Society* (Mr. Claud Powell).—Madrigals and part-songs.

*Pinner Choral Society* (Mr. Claud Powell).—Madrigals and part-songs.

### MISS SCHLESINGER'S LECTURES.

Miss Kathleen Schlesinger has arranged a course of lectures at the British Museum on 'The place of Music in the evolution of man,' on Saturday afternoons at 3.30, admission being free. The scheme is as follows:

October 17. Peripatetic, visiting the Assyrian, Egyptian, and Ancient Greek collections. 'The Testimony of the Musical Instruments': Departure 3.25, Lecture Hall.

October 24. 'The Harmonic Basis of the Evolution of Music.' A new conception of music in antiquity.

October 31. 'The Music of the Bible, its significance and correlations.'

November 7. 'The Music of Ancient Greece,' I.

November 14. 'The Music of Ancient Greece,' II.

November 21. Peripatetic, 2.30.

Miss Schlesinger is a British subject by birth and parentage.

### ROYAL ACADEMY OF MUSIC.

Scholarships have been awarded as follows: The Ada Lewis Scholarships to Desmond Roberts and Marjorie H. A. Perkins (singing), Kathleen Newton (pianoforte), Florence Richards (violin), and Orazio V. F. Fagotti (violinello); the Campbell Clarke Scholarship (singing) to Ida Kiddier; the Dove Scholarship (violin) to Hilda May Cockram; the John Thomas (Welsh) Scholarship (any instrument) to Annie May Mulvey; the Maud Mary Gooch Scholarship (organ) to William R. Botting; the Henry Smart Scholarship (organ or composition) to Margaret M. G. Portch (for composition).

### TRINITY COLLEGE OF MUSIC.

As a result of the competition recently held the following Scholarships and Exhibitions have been awarded for one year with possible renewal: Scholarships to Isobel F. M. Derry and Gertrude E. Harrison (singing); Celia L. Downie, Glyn John, Phyllis Novinsky, William Tookey, and Reginald Whitehouse (violin); Frank H. Belton and Donald I. Priestley (organ); Doris R. Drewery and Edgar Greiffenhagen (pianoforte). Also a probationary scholarship for three months to Walter H. Whitaker (violin). Exhibitions to Mabel Apperly (violinello), Fred Taylor (double-bass), Richard J. Cherry (bassoon), and Evelyn M. Moore (violin).

### THE PROMENADE CONCERTS,

#### QUEEN'S HALL.

The interest of this series has never failed, and a peculiarly gratifying feature of its progress has been the prominence and excellence of British art, both creative and executive. Not only have novelties by native composers proved of high value, but in frequent cases works of older standing have been re-introduced with marked success. Among the artists who have distinguished themselves, those who deserve particular mention are M. Felix Salmond, for his performance of Dvorák's C major Violoncello concerto on September 23; Miss Una Truman, the South African pianist, who interpreted MacDowell's Concerto in D minor on September 23 with notable effect; and Mr. Albert Sammons, for his admirable performance of Lalo's 'Symphonie Espagnole' on September 29. Other notable features of the programme on September 30 were Elgar's Overture 'In the South' and Bantock's Prelude to 'Sappho.'

A welcome feature of the season has been the performance of some hitherto neglected works of César Franck. On September 24 his Symphonic Poem 'Psyche' was heard. The work is perhaps better described by the title 'Suite.' Its four movements contain much that even to-day sounds so subtle and modern that its early neglect is easy to understand. While the glowing phrases of the fourth movement—'Psyche and Eros'—made the most immediate impression, the whole work is one that we hope to have further opportunities of hearing.

Two British novelties that have added worthily to the record of the Orchestra may well be considered together, as they have features in common. On September 26, Mr. Oscar Borsdorf conducted the first performance of his Dramatic Fantasy 'Glaucus and Ione,' a musical illustration of the famous story told in Lytton's 'The last days of Pompeii'; and on October 13 the first performance of 'Perseus,' a tone-poem by Eugene Goossens on the story of Perseus, Andromeda, and the Medusa was given under the composer's direction. Both Mr. Borsdorf and Mr. Goossens are members of the Queen's Hall Orchestra. Their music is characteristic of the ambitions and achievements of our younger composers in its fervent seriousness and conspicuous orchestral mastery, and in its lack of real individuality. Neither of the composers has found musical ideas possessing significant dramatic truth or inevitable association with the event and moods of the 'programme'—qualities necessary to successful dramatic writing; but both succeeded in sustaining the variety and vitality of their music to the end. Mr. Goossens's work was undoubtedly wanting in thematic strength. But it was a remarkable display of resourcefulness in orchestral effect, which was no less interesting in that it suggested well-known Continental models. Both works were well worth the hearing, and gave assurance that when Mr. Borsdorf and Mr. Goossens achieve stronger inventive powers their ideas will be well expressed.

On October 3 the programme was brightened by the first performance of Mr. Balfour Gardiner's 'In May-time,' a vigorous and attractive expression of the associations of a spring day, especially such as are concerned with revelry. In common with all Mr. Balfour Gardiner's music it is inventive, and written with a firm hand. The quiet moments are charming.

Two pieces—Elegy and Scherzo—for violoncello and orchestra, by Mr. J. D. Davis, were the novelty for October 8. The Elegy proved to be a well-written

(Continued on page 666.)



# Silent Night.

Words by W. G. ROTHERY.

Melody by FRANZ GRUBER (1818).  
Arranged as a Christmas Carol for Soprano Solo and Chorus,  
with Organ Accompaniment by JOHN E. WEST.

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*Lento espressivo.*

*Lento espressivo* ♩ = 42 (or ♩ = 126). *Ch. 8 ft.*

*p* *Su. sf* *p* *Ped.*

**SOPRANO SOLO.**

*p*

Si - lent night, ho - ly night, Star - ry skies beam - ing bright,

*cres. poco a poco.*

Guard the Vir - gin mo - ther mild, Watch - ing o'er . . the Ho - ly Child,

*cres. poco a poco.* *Su.*

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C

*f* *dim. e rall.* *a tempo.*

Sleeping in heav'n - ly grace, . . . sleep - ing in heav'n - ly grace. . .

CHORUS. SOPRANO.

*pp* *rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace. . .

ALTO.

*pp* *rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace. . .

TENOR.

*pp* *rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace. . .

BASS.

*pp* *rall.* *a tempo.*

Sleep - ing . . . in heav'n - ly grace. . .

*dim. rall.* *p*

*Ch. 8 ft.*

*sf* *p*

*Ped.*

SOPRANO SOLO.

*p*

Si - lent night, ho - ly night, Shep - herds lone hail . . the light :

*cres. poco a poco.*

Hark, the won - drous an - gel throng, Hail the morn with joy - ful song :

*cres. poco a poco.* *Sir.*

( 2 )

*f* *dim. e rall.* *a tempo.*  
 Christ the Sa-viour is born, . . . Christ the Sa-viour is born. . .

## CHORUS.

*pp* *rall.* *a tempo.*  
 Christ . . . the Sa - viour, the Sa - viour is born. . .

*pp* *rall.* *a tempo.*  
 Christ . . . the Sa - viour, the Sa - viour is born. . .

*pp* *rall.* *a tempo.*  
 Christ . . . the Sa - viour, the Sa - viour is born. . .

*pp* *rall.* *a tempo.*  
 Christ . . . the Sa - viour, the Sa - viour is born. . .

*dim.* *rall.* *a tempo.*  
*p*

*rit.* *Solo Reed. (Oboe.)* *a tempo.*  
*Ser.*  
*af* *af* *p* *Gt. 8 ft.*  
*Ped.*

## CHORUS.

*p*  
 Si - lent night, ho - ly night, God's dear Son bring - eth light,

*p*  
 Si - lent night, ho - ly night, God's dear Son bring - eth light,

*p*  
 Si - lent night, ho - ly night, God's dear Son bring - eth light,

*p*  
 Si - lent night, ho - ly night, God's dear Son bring - eth

*p*

SOPRANO SOLO. *cres. poco a poco.* *mp*

Sa - - - ving us . . from sin's . . . . . dark

*cres. poco a poco.*

Sa - ving us . . from sin's . . dark thrall, Giv - ing life . . and

*cres. poco a poco.*

Sa - ving us from sin's . . dark thrall, Giv - ing life . . and

*cres. poco a poco.*

Sa - ving us from sin's dark thrall, Giv - ing life . . and

*cres. poco a poco.*

light, Sa - ving us . . from sin's . . . . . dark thrall, Giv - ing life . . and



The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The music is in G major and 3/4 time.

thrall, Giv - ing life . . . . . and love to

love . . to all. Christ, the Light of the World, . . .

love . . to all. Christ, the Light of the World, . . .

love . . to all. . . Christ, the Light of the World, . . .

love . . to all. Christ, the Light of the World, . . .

*f* *Gt*



The piano accompaniment for the second system continues the melody and accompaniment from the first system. It features a crescendo leading to a forte dynamic and a guitar-like texture indicated by the 'Gt' marking.



*all.* . . . . Christ, the Light of the World. . . . .

*rit. molto.* *f* *a tempo.*

*p* Christ, the Light of the World, . . . Christ, the Light of the World. . . . .

*rit. molto.* *a tempo.*

*p* Christ, the Light of the World, . . . Christ, the Light of the World. . . . .

*rit. molto.* *a tempo.*

*p* Christ, the Light of the World, . . . Christ, the Light of the World. . . . .

*rit. molto.* *a tempo.*

*p* Christ, the Light of the World, . . . Christ, the Light of the World. . . . .

*rit. molto.* *a tempo.*

*mf* Christ, the Light of the World, . . . Christ, the Light of the World. . . . .

*f rit. molto.* *a tempo.*

*dim.* *poco rit.* *Sw. p* *pp*

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and effective piece. The Scherzo began and ended well, and only failed to convince when early in its career it gave up being a Scherzo and became a meditation. The solo part was well played by Mr. Warwick Evans, and the works were much applauded. At the same concert Sir Alexander Mackenzie conducted a performance of the Overture to his Opera 'The Cricket on the Hearth,' and his Humoresque 'Under the Clock,' the cheerful strains of the former and the ingenious treatment of the 'Westminster Chimes' in the latter delighting the audience.

An orchestral Suite, 'Fairyland,' by Mr. Henry E. Gehl, was produced on October 10 and earned great favour. Its four contrasted movements, based on stories from Grimm, are cleverly conceived in the spirit of the title and constructed with some originality.

The most individual novelty of the season has been provided by Dr. Walford Davies, whose 'Conversations' for pianoforte and orchestra were played, with the composer as soloist, on October 14. The work is more of a miniature symphony than a concerto, and the suggestion of the title is admirably carried out by dialogue of all kinds between the pianoforte and instruments of the orchestra. Whether animated or subdued in tone the 'conversation' is always spontaneous and fruitful of idea. There is no assumption of philosophic depth, and the music is remarkable in achieving exactly what it sets out to perform. The idiom is Dr. Walford Davies's own, and in it are expressed some of his happiest ideas. The four movements of the work are entitled 'Genial company,' 'A passing moment,' 'Intimate friends,' and 'Playmates.' The second, a lively and clever Scherzo, was the most immediately successful, but all were well received.

Mr. Rutland Boughton's music to 'The birth of Arthur,' which, but for unforeseen circumstances, would have been heard at Glastonbury this summer in its proper setting, was exemplified at Queen's Hall on October 20 by the final Choral Dance under the title of 'Love and Night.' It could not be fully judged under such conditions, but it appealed as forceful, individual, and significant music.

Revivals that deserve mention are those of Dr. Vaughan Williams's Suite 'The Wasps' on October 3, Norman O'Neill's 'Blue Bird' music on October 6, and Sir Charles Stanford's 'Songs of the Fleet,' with Mr. Plunket Greene (making his first appearance at the Promenade Concerts) as soloist, on October 17. Frank Bridge's 'Dance Rhapsody,' produced by the Musical League at Liverpool some years ago, was given its first London performance on October 15, under the composer's direction, and was well received.

The season came to an end, amid scenes of great enthusiasm, on October 24. It has inevitably been robbed of much of the interest that a long list of novelties promised to lend to the programme, but it remains an achievement of which Sir Henry Wood and the Orchestra can be proud, and for which the public may well be grateful.

## London Concerts.

### QUEEN'S HALL SYMPHONY CONCERTS.

A 'safe' programme was chosen for the first of the season's Symphony Concerts, given under Sir Henry Wood, on October 17. The Symphony was Beethoven's Fifth, and the Concerto that of Tchaikovsky in B flat minor, played, to the great satisfaction of a large audience, by the youthful Solomon. Brahms's 'Tragic' Overture and Sir Henry Wood's arrangement of a Suite in G for strings from the organ Sonatas of Bach completed the programme.

### THE CLASSICAL CONCERT SOCIETY.

On October 14 this enthusiastic and hard working organization opened its season at Bechstein Hall with a programme of familiar music. Brahms's Pianoforte trio in B major was played by Mr. Carl Derenburg, Mr. John Saunders (in the absence of M. Jacques Thibaud), and Miss May Mukle. The other works heard were Schumann's D minor Violin sonata, Valentin's Sonata in E for violoncello, and three Pianoforte sonatas by Scarlatti.

The Society has announced a season of ten concerts, terminating on December 16.

### SOUTH PLACE SUNDAY POPULAR CONCERTS.

The twenty-ninth season of these excellent chamber concerts opened on October 4. The programmes are, as before, of the highest class, and artists of the first rank are engaged for their performance. The concerts take place every Sunday at seven, and admission is free, a small charge being made for reserved seats. The South Place Orchestra, conducted by Mr. R. W. Walthew, meets for practice weekly, and will take part in a South Place Sunday Concert in March.

The ballad concert season opened on October 3, when the first of Messrs. Chappell's series took place at Queen's Hall, and Messrs. Boosey gave the first of their London Ballad Concerts at the Albert Hall.

The first of the season's Popular Saturday Evening Concerts took place at the Wesleyan Central Hall on October 3, before an immense audience. The Band of the Grenadier Guards, under Lieut. Dr. Williams, lent the chief interest to an excellent programme.

The first Sunday afternoon concert at the Albert Hall took place on October 4, when the New Symphony Orchestra played a familiar selection under the direction of Mr. Landon Ronald. Miss Katharine Goodson and Madame Kirkby Lunn were the soloists. On the same afternoon, the Sunday Concert Society opened its season at Queen's Hall with an orchestral concert under the direction of Sir Henry Wood, the proceeds of which were given to the Prince of Wales's Fund and the Belgian Relief Fund. The Sunday evening Ballad Concerts at Queen's Hall opened on October 10.

A Russian Concert, in aid of the British Red Cross Society, was given at Queen's Hall on October 7 by Prince Tschagadev, with the London Balalaika Orchestra as the chief attraction. Solos were given by Madame Kirkin Lunn, Mr. John McCormack, Mr. Boris Bornov, and others. Queen Alexandra and the Grand Duke Michael were present in the audience.

A strong personal interest helped to bring great success to the concert given by Madame Clara Butt and Mr. Kenneth Rumford at the Albert Hall on October 10, for apart from the magnetic attraction of the concert-givers themselves, the presence of Sir Frederick Bridge, Sir Frederic Cowen, Sir Edward Elgar, Mr. Landon Ronald, Sir Charles Stanford and Sir Henry Wood as conductors of the Queen's Hall Orchestra, helped to draw together and interest a large audience. The Royal Choral Society also helped. It was fitting that the programme was almost entirely in a patriotic vein, for the whole of the proceeds were assigned to H. M. T. Queen's Work for Women Fund. The concert was given by Madame Butt and Mr. Rumford as a preliminary to a tour of Great Britain, undertaken for the benefit of the various National War Funds.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

Partly owing to the fact that the Town Hall was in the hands of the War Office, and probably also on account of the fear expressed in almost every quarter that the public would probably abstain from concert-going, many of the season's concerts were cancelled, but now that our Town Hall is again available things may change for the better. Of course we had already had a number of patriotic concerts in aid of the Prince of Wales's Fund, and considerable sums were realised; but in each instance the artists had volunteered their services, and the poor musical profession found plenty of occupation without remuneration. The Harrison Concert of the season was given in the Lecture Theatre of the Midland Institute, on Monday afternoon, October 12; and so will be the second of

series on November 23. The artists who appeared were Miss Florence Macbeth, the American *coloratura* soprano, Madame Ada Crossley, and Mr. Robert Radford (vocalists), Miss Isolde Menges, the talented young violinist, a pupil of Leopold Auer, of Petrograd, and Monsieur de Greef, the accomplished Belgian pianist, Mr. R. J. Forbes acting as accompanist. The programme submitted naturally included patriotic songs and popular items which were greatly appreciated by the audience.

In place of the Quinlan opera season the Theatre Royal management arranged for a fortnight's popular patriotic Promenade Concerts, from October 12 to October 24, at prices to suit the masses. The orchestra was that of the Theatre Royal, augmented to forty performers, ably conducted by Mr. Harry Rushworth. The programmes were principally composed of light and popular as well as patriotic items and operatic selections from the works of Sullivan and Edward German, the classical school as well as the romantic being entirely excluded. A vocalist or an instrumentalist appeared each evening, all the artists hailing from the Midlands. The experiment proved quite successful, and at least provided some employment for local orchestral players, who have been so hard hit this season. The Birmingham Festival Choral Society have not yet made it known whether they will give their projected series of Choral Concerts, nor have the various local amateur choral bodies notified the public of their resumption of the customary season's concerts.

#### BOURNEMOUTH.

A highly attractive prospectus of the autumn season arrangements has been issued by the Winter Gardens Committee, and little difficulty seems to have been encountered in planning a comprehensive and very attractive series of events. First and foremost, the Symphony Concerts and Monday 'Pops' are bound to rejoice the hearts of those who support the best type of music. No stupid boycott of the music written by the great German masters of former days has been instituted, although it is understood that no living Teuton or Austrian will find representation.

The inaugural Symphony Concert was given on October 8, the programme including Mackenzie's lively 'Britannia' Overture, Parry's 'English' Symphony, a work of solid worth, and Delius's charming Two Pieces for small orchestra (first performance at these concerts). Mr. York Bowen's performance of Beethoven's Pianoforte concerto in E flat was a model of soundness and steadiness, and in the orchestral items Mr. Godfrey and his instrumentalists repeated their successes of former years. The first Monday 'Pop,' on October 12, was devoted to British music by living composers, the following being the decidedly interesting selection made: Two military marches, 'Pomp and Circumstance' (Elgar); Overture to a comedy (Balfour Gardiner); 'Mock Morris' and 'Shepherd's Hey' (Percy Grainger); 'In fairyland' suite (Cowan); Overture, 'The land of the mountain and the flood' (MacCunn); Irish Rhapsody (No. 1) by Stanford.

Parlova filled the bill—and also, be it said, the Winter Gardens—on October 5 and 6, her wonderful powers of dancing being exemplified in an extremely varied series of dances. A recital by Miss Marie Hall, at which the concert-giver was heard to the usual advantage, has been the only other event of importance up to date.

Mr. Philip Cathie, examiner and professor of the violin at the Royal Academy of Music, and Mr. S. H. Braithwaite, professor of theory at that institution, have recently been appointed to the staff of the Bournemouth School of Music.

#### BRISTOL.

In consequence of the war, several musical Societies of the city have made changes in their arrangements for the season. The Bristol Musical Society, under Mr. C. W. Stear, have begun to rehearse Mendelssohn's 'Hymn of Praise' and Coleridge-Taylor's 'A tale of Old Japan.' The rehearsals of Elgar's 'The Banner of St. George,' the 'Hymn of Praise,' and Turner's 'Gethsemane to Golgotha,' by the Clifton Choral Society, are proceeding under the direction of Mr. A. E. Hill. At a committee meeting of the Bristol Symphony Orchestra, a hope was expressed that the Society

might give the usual three concerts in the early part of 1915. There was a large attendance at the first meeting for the season of the Bristol Royal Orpheus Glee Society, Mr. George Riseley conducting. The Bristol New Philharmonic Society, of which Mr. Arnold Barter is conductor, are rehearsing Parry's 'Blest pair of Sirens,' Elgar's 'Twenty-ninth Psalm,' and B. J. Dale's 'Before the paling of the stars.' The Clifton Quintet, having invited the subscribers to express their opinion as to resuming the concerts, have received an overwhelming response in favour of proceeding, so that the concerts will be held as usual. Fortnightly organ recitals on Mondays are being given by Mr. Hubert Hunt at Bristol Cathedral, and there are vocal selections by the choir and special soloists. Mr. Hunt has postponed his first two chamber concerts until after Christmas.

The twenty-fifth annual report of the Bristol Choral Society has been published, and states that in consequence of the war the committee have decided to give only two subscription concerts this season, and a series of popular concerts, at approximately monthly intervals, on thoroughly popular lines, with prices well within the reach of everybody. The net profits on the whole of the season's concerts will be handed to the Lord Mayor for the relief of distress caused by the war. Mr. George Riseley will as usual direct the performances.

#### DEVON AND CORNWALL.

To make the best of things is the guiding plan of musical Societies in this district, and the endeavours made to carry on as usual are laudable in face of the many difficulties. But in a town like Plymouth there is, however, an object for which to work, for 30,000 troops are quartered in the district, and in the recreation which it is found necessary to provide for them music forms the chief quantity. Music, that is, of the kind that 'Tommy' and 'Jack' love, which is rather different from that which engages the attention of orchestral and choral Societies in their usual occupation; but perhaps apart from the satisfaction of giving pleasure to their audience, the performers will not lose a great deal from the change, and may at least gain in sense of rhythm. Local musicians and Societies are giving liberally to these nightly entertainments in barracks, forts, and public halls, and a businesslike dated programme ensures their continuance for several months to come. Members of the troops often contribute solos, and many interesting stories might be told in association with the singers and players thus discovered. Concerts for relief funds have been numerous, and the propaganda of the Guildhall Choir and of the Plymouth Orpheus Male Choir include efforts in this direction. The Madrigal Society (Dr. Harold Lake) have had their annual meeting, and have started the session auspiciously.

The South-Western section of the Incorporated Society of Musicians made the occasion of their annual general meeting at Plymouth on October 10 an opportunity for performance of native music, and a programme limited of necessity to an hour was given to an invited audience. The hon. secretary, Mr. R. B. Moore (Exeter), was represented by 'Deux Polonaises' for pianoforte duet (played by Miss Eva Turner and Dr. Emilie Guard); Mr. D. Parkes played with Mr. Warwick Beare the slow movement 'Romanza,' from a Concerto of his for pianoforte and violin; Mr. Walter Weekes (pianoforte) and Mr. Leighton Fouracre (viola) played an Idyll composed by the former. Songs by Dr. Weekes, Mr. J. E. Campbell, and Miss Robinson, a vocal quartet by Dr. Emilie Guard, and a scena, 'A vision,' for baritone solo and chorus by Mr. A. C. Faulk, were the vocal pieces.

On October 18 a largely augmented choir in Greenbank United Methodist Church gave Weber's 'Jubilee Cantata' and Schubert's 'Song of Miriam.' Mr. R. Lang conducted the choir of which he was master and the orchestra which was led by Mr. J. W. Wingate. The singing was spirited and expressive.

Ottery St. Mary Choral Society (Mr. S. Chipperfield) are rehearsing 'The last Judgment' for performance in church; and Mr. Raymond Wilmot's Choral Society at Exmouth, though announcing a deficit in the accounts, have decided to give a patriotic concert in December, and to perform 'Elijah' in the spring.

The musical management of the Torquay Pavilion are making every effort to maintain the usual order of things under Mr. Basil Cameron, who, as noted in our last issue, has adopted his maternal family name in preference to the German-sounding professional title by which he has been hitherto known. The programmes are varied according to precedent with the frequent introduction of the patriotic element, and the classical concerts are much appreciated. Mr. Austin Wilshire, the popular manager, had gratifying support at his benefit concerts on September 29, at which he had the assistance of excellent artists.

Miss Scriven (organ) and Mr. Ernest Newland-Smith (violin) gave a recital at Lynton on September 28.

### EDINBURGH.

A series of organ recitals in the Usher Hall has been arranged by Mr. J. C. Lumsden, and the first of these, on October 3, by Mr. A. Hollins, drew a very large audience. Dr. Ross, on October 10, and Mr. Edwin Lemare, on October 17, were equally successful in maintaining the enthusiasm of the first night. Other eminent recitalists are engaged. These recitals evidently supply a musical need. The Royal Choral Union has resumed its work under the conductorship of Mr. Inches, who has returned from Germany after a very varied experience in operatic conducting on the Continent. The conductorship was rendered vacant by the detention of Herr Feuerberg, last year's nominee, under the Aliens Act. The programme for the season includes Gluck's 'Orpheus' and Elgar's 'The Music Makers.' Other Societies have in the meantime abandoned rehearsals. Many charity concerts have been organized, notably one by Robert Burnett, the eminent baritone. Paterson & Son's Subscription Orchestral Concerts are announced, but it remains to be seen what response these will meet with at the present time. On October 17 the first of the Harrison Concerts was given in the Usher Hall. M. Arthur de Greef had a great reception, although the audience was not so large as usual. Madame Ada Crossley, Miss Florence Macbeth, Miss Isolde Menges, and Mr. Robert Radford were the other artists.

### GLASGOW.

At the tenth annual meeting of the Scottish Singing Masters' Association Mr. John Tannahill read a paper entitled 'Can the singing lesson be made more attractive.'

There was at first some doubt as to whether the Choral and Orchestral Union would proceed with their scheme of concerts this season, but it was afterwards felt that any break in the continuity of the Union's work would be detrimental to success in the future. Consequently, after an appeal to the subscribers and guarantors, it has been decided to carry out the usual scheme, which embraces fourteen classical concerts and a like number of Saturday Popular Orchestral Concerts. The choral works selected are 'Messiah,' 'Elijah,' 'The dream of Gerontius,' and, for a first performance in Great Britain, Novovicjski's Oratorio 'Quo Vadis.' M. Emil Mlynarski will again act as conductor-in-chief, and the choral concerts will be under the direction of M. Henri Verbrugghen. The personnel of the Scottish Orchestra will show some change, as the recently-appointed leader as well as several other foreign members are at the present time ineligible.

The Harrison Concerts will take place as usual, and the City Hall Saturday Evening Concerts have already been resumed successfully. The Y.M.C.A. Choir (Mr. R. L. Reid, conductor), which is chiefly educational, takes up 'Elijah' and 'Messiah.' The Bach Choir under Mr. J. M. Diack will give four concerts, the programmes selected being the 'Christmas Oratorio,' the 'St. John' Passion, some chamber music, and the secular cantata 'Phœbus and Pan.' The operations of most of the smaller choirs and organizations are meanwhile in abeyance, but active work will probably be resumed later on. Mr. Herbert Walton has just concluded a highly successful series of organ recitals at the Cathedral.

### LIVERPOOL.

The first concert of the Philharmonic Society, on October 6, drew together a very large and representative audience, and the programme sounded a stirring note of patriotism by commencing with the four National Anthems of the Allies. Elgar's 'Pomp and Circumstance' March No. 2 in D (dedicated to the Liverpool Orchestral Society) also appropriately found a place; and no less English in its quaint rusticity was Balfour Gardiner's 'Shepherd Fennel Dance.' Mr. Landon Ronald conducted a fine performance of Rachmaninov's second Symphony in E flat, which renewed favourable impressions of an important work previously heard here under the direction of the composer. Songs were sung by Miss Florence Macbeth, who used her fresh and flexible soprano voice with manifest art.

The first meeting of the Rodewald Concert Club was held on October 12, when the Rawdon Briggs String Quartet, assisted by Mr. S. Speelman, played Mozart's Quintet in D No. 7, Brahms's Quintet in F, Op. 88, and two movements of Debussy's Quartet in G, Op. 10. The Brodsky Quartet had been engaged for this evening, but the programme had to be remodelled owing to the absence of Dr. Brodsky and Mr. Carl Fuchs, who are out of England, and unable to return at present.

The usefulness of the Church Choir Association in various directions is shown by the provision of a large number of boys selected from Association Choirs who will assist the Philharmonic Choir in the Society's Christmas performance of 'The Children's Crusade,' by M. Gabriel Pierné.

The old-established Societa Armonica announces its concerts to be conducted by Mr. Vasco Akeroyd, and in other excellent bodies—the Liscard Orchestral Society, conducted by Mr. P. R. Smart, and the Oxtan and Claughton Orchestral Society, conducted by Mr. James E. Matthews—are able to outline their usual winter concerts. A newcomer to the ranks of local orchestral conductors, Mr. Frederick Hanley, also announces two subscription concerts in the Bootle Town Hall, and two concerts by the Wallasey Orchestral Society in the Assembly Rooms, New Brighton. There is also welcome activity among the smaller choral Societies, and despite the unexampled time of national disquiet, there are sufficient numbers of tenors and basses left to carry on the work of the excellent Cymric Vocal Union of male voices, the Wallasey Gentlemen's Glee Club, and the Hoylake and West Kirby Male-Voice Choir.

Mr. Percy Harrison has also been able to arrange his usual series of four concerts. The first of these took place on October 15, when a strong company included Miss Florence Macbeth, Madame Ada Crossley, Mr. Robert Radford, the gifted violinist Miss Isolde Menges, also M. Arthur de Greef, the Belgian pianist, who received a significant welcome. As usual Mr. R. J. Forbes was an excellent accompanist. The audience in number was very far from what is customary at these concerts, for it was regrettably small.

The Organists' and Choirmasters' Association opened the winter session with a social evening held at the 'Bear's Paw' on October 5, when Mr. Albert Orton's pianoforte solos were outstanding features among the musical items. The syllabus contains a projected plain-song service on December 7, and lectures by Mr. Frank Dibb and Dr. James Lyon.

A course of free lectures given under the auspices of the Liverpool Corporation at the Parish Hall, Dundonald Road, Aigburth, was opened on October 7 by Mr. W. A. Roberts, whose subject was 'Handel's Operas and incidental music.'

The Southport Orchestral Society, conducted by Mr. W. Rimmer, announces three subscription concerts, opening on November 27. The season's programme includes Symphonies by Tchaikovsky (No. 5), Svendsen (in B flat) and Raff (the 'Leonore').

We are asked to state that Mr. Ehremayer, the inventor of the well-known system of pianoforte sight-playing, which is advertised in our columns, is of French birth and is domiciled in England.

Mr. J. H. Larway has sent 100 guineas to the Prince of Wales's Fund as a first instalment of the proceeds from the sale of the new patriotic song 'The Motherland's a-calling'.



## MANCHESTER AND DISTRICT.

The formal opening of our musical season took place on Saturday, October 3. When Henri Verbruggen, fresh from lecturing on the war for the Belgian Relief Fund, stepped on to the Free Trade Hall platform to conduct the first 'Prom.' of the Manchester Orchestra, Limited, instantaneous and unusually prolonged applause greeted him—a mingled recognition of pity for, and pride in, his compatriots.

The Hallé Concerts up to Christmas will be conducted as follows: October 15, Sir Edward Elgar; October 22 and December 3, Mr. Thomas Beecham; October 29, Mr. Landon Ronald; November 5, 26, and December 17 (all choral), Mr. R. H. Wilson (chorus-master); November 12, M. Henri Verbruggen; November 19, M. Safonov; December 10, Sir Frederic Cowen.

The opening Hallé concert under Elgar served to dispel somewhat gloomy anticipations. True, the subscription list has suffered by numerous defections, chiefly in the higher-priced seats, but if support does not fall below the level of the first concert there may be reason for satisfaction. Elgar indulged in more fanciful abandon in his 'Enigma' Variations than most conductors would care to risk; an irresistible appeal to all ears was the result. In the Tchaikovsky fourth Symphony there was none of the inexorability of fate which some find in it—it was a Tchaikovsky smiling and winsome which emerged under Elgar's sympathetic handling; later this year Mr. Hamilton Harty is to play the same work. Not the least interesting feature of this season will be the play of the young modern spirit upon those works which many of us have received at the hands of some of the mighty conductors of the world, and the experience promises to be enjoyable and instructive. Mr. Arthur Catterall made his first appearance as the new leader of the Hallé band (now somewhat smaller than in recent years), and appeared too as soloist in three movements from Lalo's 'Symphonie Espagnole.'

The new orchestral music arranged to be heard at Manchester this winter includes Bantock's 'Fifine at the Fair,' October 22; Rachmaninov's No. 2 Symphony, October 29; Vincent d'Indy's 'Istar' Variations, November 12; Balakirev's 'Tamar,' December 3—all at Hallé's. At the Brand Lane Orchestral will be heard Moszkowski's 'Kakoviak,' November 7; Schönberg's 'Five characteristic Pieces'; Balfour Gardiner's 'In Maytime'; Percy Grainger's 'Colonial Song,' all on January 9; and Stravinsky's 'Fireworks,' February 6. New work will not bulk so prominently at the Manchester Orchestra 'Proms,' but Hamilton Harty's 'Comedy' Overture, November 14; Coleridge-Taylor's 'Bamboula,' December 12; and Bantock's 'Scottish Highland' Strings suite, along with the 'Greek Tragedy' Overture, February 27, constitute a real addition to our knowledge of current musical literature.

The opening concert of the eighty-first winter session of the Gentlemen's Glee Club (founded 1830, but in abeyance during 1833-36) was held at the Albion Hotel on October 6. It is of interest to learn that 'Strike the lyre' and 'When hands meet' were composed for this Club and sung for the first time at one of its early gatherings. The present secretary and treasurer, Alderman T. H. Jenkins, has been a member for fifty years, and has held office for forty-seven years.

In the hinterland of Ancoats region of mill, warehouse, and foundry, there are to be given a dozen concerts for 5s. 6d., which, quality considered, surely cannot be equalled anywhere. Last autumn the seats were sold in advance, and no single admissions could be taken. These concerts of 'Musical appreciation,' as they are styled, opened on October 7, when Messrs. R. J. Forbes and Anderson Tyrer gave an evening of pianoforte music for four hands, an experience never met with in Manchester before, I think.

The Harrison Concerts have necessarily undergone drastic revision. Kreisler, Gerhardt, and Nikisch all fall out, being replaced by Elgar, and others of less renown, the whole series revealing a perhaps inevitable drift to the style of bull-dog concert prevalent a decade ago. At the first, on October 14, Miss Lucy Nuttall (a local contralto who first emerged at a Blackpool Festival some years ago) replaced Madame Ada Crossley, who was reported as invalided at Sheffield. The Louvain pianist, M. Arthur de Greef, has not been here for nearly twenty years, and revealed musically qualities of a sound order.

The Manchester Musical Society opened its season on October 16. The Cathedral organist, Mr. Sydney H. Nicholson, urged sympathy with the newly formed National Committee for Music in War-time in its object of keeping music going wherever possible, and especially to further the cause of British music. A proposal has also been put forward by Mr. Nicholson for a concert of British music given by British musicians, with a programme chiefly of a patriotic and national character, the proceeds being devoted to the Prince of Wales's Fund. A special choir, he suggests, might be brought together, forming afterwards the nucleus of a permanent body for working in the interests of British music.

The second Manchester Orchestra, Limited, 'Prom.' on October 17 was chiefly notable for Wagnerian playing, which in sonority and glow of colour far exceeded anything yet achieved by this band. Mr. Frank Mullings is quickly establishing a reputation as England's most heroic tenor—the subtlety of his numerous and felicitous touches in verbal emphasis, allied to unusual virility, contribute to this distinction.

On October 19, at the University, Principal W. H. Hadow lectured on 'English music of the Tudor period'; choral selections, under Dr. Keighley, by Stockport Vocal Union, illustrated the lecture.

## NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union has decided for this season to cancel the announced subscription concert and suspend the subscription list. Four popular concerts will be given instead on November 25, December 23, February 10, and March 24. The first will consist of patriotic music, with Madame Gleeson-White and Mr. Robert Burnett as soloists; at the second, 'Messiah' will be given, with Miss Marie Houghton, Miss Cecilia Kemp, Mr. Henry Brearley, and Mr. Robert Radford; at the third, 'Elijah,' with Miss Katherine Vincent, Miss Maud Wright, Mr. Walter Glynn, and Mr. Robert Charlesworth. The programme of the fourth concert is to be announced later. Both the old Chamber Music Society and the Classical Concerts Society have suspended operations for the present.

The Darlington Choral and Orchestral Society is continuing as usual. Two concerts will be given in the Court Kinema on December 8, with a programme of patriotic music, and on February 9, when 'Elijah' will be given. The Darlington Chamber Music Society announced the usual five concerts on October 27, November 27, February 11, March 11, and April 1, the first of the series to be given by the Henkel Pianoforte Quartet. The programme will consist of Brahms's Quartet in A major, Op. 26, Mozart's in G minor, and that of Strauss in C minor, Op. 13.

## NOTTINGHAM AND DISTRICT.

Many interesting works have been performed at the Harvest Festivals. On September 20 the Albert Hall Choir gave Wesley's 'Wilderness.' Spohr's 'God, Thou art great,' and John Cullen's 'The awakening' (written for the fiftieth year of the Nottingham Sacred Harmonic Society) were given by the choir at Halifax Place Chapel, Nottingham, on September 20, under the direction of Mr. E. M. Barber. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher, Mr. C. E. Blyton Dobson being the organist. On September 27, the second part of 'Elijah' formed the programme at Wesley Chapel, Broad Street; and on October 11, at St. Andrew's Church, Bernard Johnson's setting of the Magnificat and Nunc dimittis, together with Elgar's anthem, 'Fear not.'

Halifax Place are giving Sullivan's 'Prodigal Son' on November 15. On November 29, at the Albert Hall Choir Festival, Mr. Allen Gill will conduct a performance of Brahms's 'Requiem.' The Sacred Harmonic Society have decided to give 'Elijah' on November 5 for the War Relief Fund, with Miss Carrie Tubbs, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Frederick Austin as soloists. The usual Christmas performance of 'Messiah' is to be given.

Miss Cantelo's Subscription Concerts, which provide the city with the very best of chamber music, are to proceed. The first is on November 19, when the London String Quartet (British artists) is engaged; the second will take the form of a pianoforte and vocal recital on December 4, and the last, on February 10, will be given by the Brussels String Quartet. It is to be hoped that these concerts will receive the support they deserve under such trying circumstances.

From Leicester we hear of a series of organ recitals on Sundays at the De Montfort Hall, from September 20 to January 10, by visiting organists, including, among others, Messrs. H. T. Balfour, Meale, Dr. Barrow, Edwin Lemare, C. W. Perkins, Goss Custard, and Herbert Ellingford.

'Elijah' (Part 2) was given at Wesley Chapel, Broad Street, on September 27, under the conductorship of Mr. C. B. Morris. Miss Beatrice Johnson, Miss Mary Roebuck, Mr. J. Franklin Pearson, and Mr. Charles Heywood were the soloists, and Mr. C. E. Blyton Dobson was organist.

#### YORKSHIRE.

Of music in Yorkshire there is still little to chronicle. The chief event has been the first of the Bradford Subscription Concerts, on October 9, when Mr. Thomas Beecham conducted the Hallé Orchestra, and made a distinct impression by his fiery and brilliant readings of such things as the 'Thamar' of Balakirev, and Berlioz's 'Carneval Romain' Overture. He also gave a fine performance of César Franck's Symphony, which at last seems to be entering upon a period of comparative popularity. Very enjoyable, too, was a Handel Concerto in E minor, a remarkably fresh and vigorous work. Mr. John Coates was the vocalist, and we had two examples of the art of another native of Bradford in Mr. Delius's recent pieces for small orchestra, 'The first cuckoo' and 'Summer night on the river.'

On October 3 the Leeds Choral Union gave a concert on behalf of the War Relief Fund which, if not of great artistic significance, served its purpose as a patriotic effort. Extracts from Handel's martial oratorios, 'Judas Maccabæus' and 'Israel in Egypt,' with various National Anthems, were sung with great verve under Dr. Coward's direction, and Mr. H. Brearley and Mr. William Hayle, both of the Leeds Parish Church Choir, were excellent vocalists. The Leeds Saturday Orchestral Concerts opened a season of six concerts on October 17, when Mr. Fricker and the Leeds Symphony Orchestra offered an attractive programme of well-tried orchestral music, including Beethoven's Violin concerto, of the solo part in which Mr. Rawdon Briggs gave an artistic interpretation. There was a very large audience, whose enthusiasm indicated that there is a place for such concerts, even in these times.

The Harrogate Symphony Concerts came to an end on October 14, when the programme consisted entirely of music by British composers—Sullivan, Coleridge-Taylor, Delius, George Boyle's accomplished and very interesting Pianoforte concerto (with Mr. Arthur Shattuck as soloist), and an Orchestral Ballad by the conductor, Mr. Julian Clifford. Mr. Clifford gave his benefit concert on October 9, being assisted by Sapellnikov, with whom he played Saint-Saëns's brilliant Variations for two pianofortes. He also introduced to Yorkshire an American cinematograph version of 'Tannhäuser,' for which Mr. Ernest Farrar and he had arranged a musical accompaniment in the shape of a cleverly contrived mosaic of themes and passages taken from the opera. Though still leaving something to be desired as a musical commentary on the action, it served to indicate a direction in which much remains to be done.

Mr. George Carr, of Southsea, informs us that he has ceased his connection with Messrs. Rudolph Ibach Sohn. He has accepted the managing-directorship of H. Austin Story, Ltd.

The report that Kreisler has been wounded while serving with the Austrian Army seems well substantiated. It is understood that his violin playing will not be affected.

We regret to have to hold over Reviews and Answers to Correspondents.

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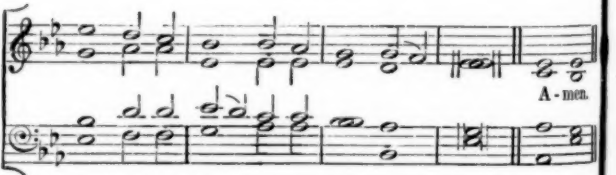
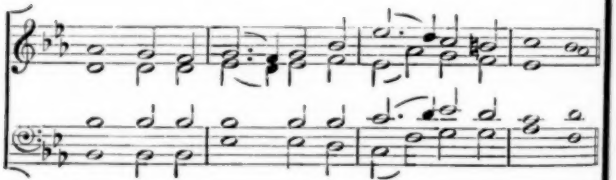
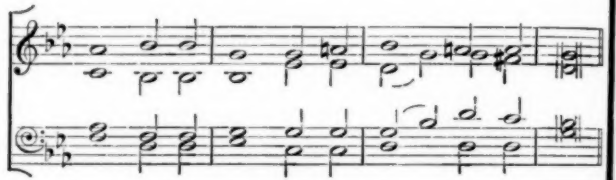
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Show forth Thy pity on high where Thou reignest;  
Give to us peace in our time, O Lord.

2.

God the Omnipotent! Mighty Avenger,  
Watching invisible, judging unheard,  
Doom us not now in the hour of danger;  
Give to us peace in our time, O Lord.

3.

God the all-merciful! earth hath forsaken  
Thy ways of blessedness, slighted Thy word;  
Bid not Thy wrath in its terrors awaken;  
Give to us peace in our time, O Lord.

4.

So shall Thy children, in thankful devotion,  
Laud Him Who saved them from peril abhorred,  
Singing in chorus from ocean to ocean,  
Peace to the nations, and praise to the Lord. Amen.

H. F. CHORLEY (1842).

T

Malley, Rev.  
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A CHRISTMAS CAROL.

W. H. DRAPER.

A. HERBERT BARNES.

*Allegretto.*  
*mf*

Hush, all ye sounds of war, Ye na - tions all be still, A

*cres.*  
*mf*

voice of heaven - ly joy Steals o - ver vale and hill, . . . O

hear the an - gels sing The cap - tive world's re - lease, . . . This

*dim.*  
*pp*

day is born in Beth - le - hem The Prince of Peace.

*dim.*  
*pp*

day is

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( 21 )

# THE PRINCE OF PEACE.

BASS.

ll.

0

This

ence.

No more di - vid - ed be, Ye fam - il - ies of men, Old

en - mi - ty for - get, Old friendship knit a - gain, . . In

the new year of God Let brothers' love in - crease, This

day is born in Beth - le - hem The Prince of Peace.

THE PRINCE OF PEACE.

*mf*  
Thou Heart of man where all His hate and feuds are born, By  
*mf*

*cres.*  
lust and pas - sion lashed, By wrath and fu - ry torn, O  
*cres.*

let thine in - ward rage—Thy storm and tu - mult, cease, This  
*f*

*dim.*  
day is born in Beth - le - hem The Prince of Peace.  
*dim.* *pp*

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( 23 )



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Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day, To  
 Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day, To  
 Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day, To  
 Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day, To

kin - dle in - to flame the ev - er smould'ring fire . . . Of  
 kin - dle in - to flame . . . the ev - er smould'ring fire . . . Of  
 kin - dle in - to flame, the ev - er smould'ring fire . . . Of  
 kin - dle in - to flame . . . the ev - er smould'ring fire . . . Of

# FOR EMPIRE AND FOR KING.

1

deep e - mo - tion, full of pa - tri - ot - ic pride, Which

deep . . e - mo - tion, full of pa - tri - ot - ic pride, Which

deep . . e - mo - tion, full of pa - tri - ot - ic pride, Which burns

deep . . e - mo - tion, full of pa - tri - ot - ic pride, Which

Ped. \* Ped. \*

2

burns low down be - neath the stur - dy, gal - lant

burns low . . down be - neath, be - neath the stur - dy, gal - lant

low down be - neath the stur - dy, gal - lant

burns low . . down be - neath, be - neath the stur - dy, gal - lant

*f* *ff*

breasts Of thine Im - pe - rial sons? What would'st thou have?

breasts Of thine Im - pe - rial sons? What would'st thou have?

breasts Of thine Im - pe - rial sons? What would'st thou have?

breasts Of thine Im - pe - rial sons? What would'st thou have? what

Ped. \* Ped. ( 2 ) Ped. \*

FOR EMPIRE AND FOR KING.

Which

Which

ns

Which

ant

nt

nt

nt

2

2

hat

hat

hat

hat

hat

hat

hat

*ff*

what would'st thou have?

what would'st thou have?

what would'st thou have?

would'st thou have?

Ped.

\*

*ff*

Song! . .

Song!

Song!

Song!

A

*mf*

*cres*

*cen*

*do.*

*ff*

a Song . .

a Song!

a Song!

a Song!

Ped.

\*

# FOR EMPIRE AND FOR KING.

TENORS.

BASSES.

*dim in - u - en - do.*

3

Song of Vic - to - ry and Might! . . . A Song of Jus - tice and of

Song of Vic - to - ry and Might! . . . A Song of Jus - tice and of

3

*mf poco marcato.*

Right! Sung with firm de - ter - min - a - tion To the man - hood of the

Right! Sung with firm de - ter - min - a - tion To the man - hood of the



# EXTRA SUPPLEMENT. FOR EMPIRE AND FOR KING.

November 1, 1914.

*mf* A

Na - tion, Who on hear - ing it may cry— "We will live, and do, and

*f* A

Na - tion, Who on hear - ing it may cry— "We will live, and do, and

and of

die, . . 'Neath the flag un - fur'd on high, For our Em - pire

and of

die, . . 'Neath the flag un - fur'd on high, For our Em - pire

*cres.* *ff*

*cres.* *ff*

*cres.* *ff*

*Ped.* \* *Ped.* \*

the

and our King!

the

and our King!

*f* *sf*

# FOR EMPIRE AND FOR KING.

**SOPRANO.**  
Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day To

**ALTO.**  
Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day To

**TENOR.**  
Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day . . . To

**BASS.**  
Brit-ain! . . . Ask of thy - self— . . . What would'st thou have to - day To

*f* *8va.* *Ped.* \*

**5** *legato e sostenuto.* *mp* *p*  
wa - ken in - to life the frail yet fer - tile germ Of ten - - der

*mp* *p*  
wa - ken in - to life the frail . . yet . . fer - tile germ Of ten - der

*mp*  
wa - ken in - to life the frail . . yet . . fer - tile germ

*mp* *p*  
wa - ken in - - to life . . the . . germ Of ten - der

**5** *legato e sostenuto.* *mp* *p*  
*Ped.* \*

# EXTRA SUPPLEMENT. FOR EMPIRE AND FOR KING.

November 1, 1914.

To im - pulse full of true af - fec - tion's charm, . . Which slum - bers soft - ly

To im - pulse full of charm, . . Which slum - - bers

To Of ten - - der im - pulse, Which slum - - bers

To im - pulse full of charm, Which slum - - bers

*mp*

*Ped.* \* *Ped.* \* *Ped.*

*poco rall.* 6 *a tempo.*

'neath the gen - tle, no - ble smiles . . Of thine Im - pe - rial daugh - ters?

*poco rall.* *p* *a tempo.*

'neath the gen - tle, no - ble smiles . . Of thine Im - pe - rial daugh - ters?

*poco rall.* *p* *a tempo.*

'neath the gen - tle, no - ble smiles . . Of thine Im - pe - rial daugh - ters?

*poco rall.* *p* *a tempo.*

'neath the smiles . . . of thine Im - pe - rial daugh - ters?

*poco rall.* 6 *espress.*

*p* *a tempo.*

\* *Ped.* \*

FOR EMPIRE AND FOR KING.

*mf*  
A Song! . . .

*mf*  
What would'st thou have?

*mp*  
A Song! . . .

*mp*  
What would'st thou have?

*mf*  
*con Ped.*

*mp*  
A

*mf* *f*  
A Song! . . .

*mf*  
A Song! . . .

*f* *dim. e rall.*

## FOR EMPIRE AND FOR KING.

7 *Più moderato e cantabile.*

\* SOPRANO.

*p espress.*

A Song, . . . a

\* CONTRALTO.

*mp. espress.*

Song of Mo - ther - hood and Love, With gra - cious

7 *Più moderato e cantabile.**p legato.*

con Ped.

Song of Mo - - ther - hood and Love!

in - fluence from a - bove! . . . . . Sung with

Sung with sup - - - pli - - ca - tion To the

sim - - ple sup - pli - - ca - tion To the wo - men of the

\* The Contralto part should stand out, and the Soprano be in the nature of an obligato.



FOR EMPIRE AND FOR KING.

8 *mf*

wo - men, Who on hear - ing it may say— "We've a

*mf*

Na - tion, Who on hear - ing it may say— "We've a

8 *mf* R.H. L.H.

part, a part which we can play ; . . . We must

part which we can play ; . . . . . We must

*dim.*

*p* *rit. molto.*

love, and we must pray . . . . .

*p* *rit. molto.*

love, and we must pray . . . . . For our

*p* *rit. molto.* Sea

## FOR EMPIRE AND FOR KING.

*a tempo (meno mosso).*9 *a tempo (moderato).*

For our Em - pire and our King!

Em - pire and our King!

*a tempo (meno mosso).*9 *a tempo (moderato).**poco più accel.**p**p sostenuto.**cres**Sva**Tempo Imo.**cen do.**Ped.**cres.**Sva...**ff e marcato.**sf**sf*10 *Risolut.*

Brit - ain! . . . Ask of thy - self . . . . What would'st thou have to - day To

Brit - ain! . . . Ask of thy - self . . . . What would'st thou have to - day To

Brit - ain! . . . Ask of thy - self . . . . What would'st thou have to - day . . . To

Brit - ain! . . . Ask of thy - self . . . . What would'st thou have to - day To

10 *Risolut.*

FOR EMPIRE AND FOR KING.

ban-ish and to soothe the ev - er-burn - ing fear Of

ban-ish and to soothe the ev - er-burn - ing fear Of

ban-ish and to soothe the ev - er-burn - ing fear Of

ban-ish and to soothe the ev - er-burn - ing fear Of

Sei il basso.....

11 *Più agitato. cres* *cen* *do.*  
bit - ter con - flict, full of mi - se - ry and woe, Which  
*cres* *cen* *do.*  
bit - ter con - flict, full of mi - se - ry and woe, Which  
*cres* *cen* *do.*  
bit - ter con - flict, full of mi - se - ry and woe, Which  
*cres* *cen* *do.*  
bit - ter con - flict, full of mi - se - ry and woe, Which  
11 *Più agitato.*  
*cres* *cen* *do.*

gnows and pal - pi - tates, which gnaws and

gnows and pal - pi - tates, which gnaws and

gnows and pal - pi - tates, which gnaws and

gnows and pal - pi - tates, which gnaws and

( 12 )

FOR EMPIRE AND FOR KING.

12

*Piu tranquillo.*

pal - pi - tates with - in the an - xious hearts Of  
 pal - pi - tates with - in the an - xious hearts Of  
 pal - pi - tates with - in the an - xious hearts Of  
 pal - pi - tates with - in the an - xious hearts Of

*dim.* *mp* *dim.* *mp* *dim.* *mp* *dim.* *mp*

*12 Piu tranquillo.*

*dim.* *mp*

*Ped.* \*

thine Im - pe - rial chil - dren ? A  
 thine Im - pe - rial chil - dren ? A  
 thine Im - pe - rial chil - dren ? What would'st thou have ?  
 thine Im - pe - rial chil - dren ? What would'st thou have ?

*Allargando.* *f* *mf* *mf*

*Allargando.*

*cres.*

with increasing intensity. *cres.* *f*

Song ! . . . Song ! . . .  
 Song ! . . . Song ! . . .  
 Song ! . . . Song ! . . .

*cres.* *a* *cres.* *a* *cres.* *a* *cres.* *a*

A Song ! . . . A Song ! . . . A Song ! . . .

with increasing intensity.

*f* *cres.* *f* *cres.* *f* *cres.* *f* *cres.* *f*

( 13 )

FOR EMPIRE AND FOR KING.

13

Song! . . . . .

Song! . . . . .

Song! . . . . .

Song! . . . . .

13

*mp* *dim. e rit.*

14 *Andante tranquillo.*  
(May be sung as a SEMI-CHORUS or QUARTET.)

A Song of Com-fort and of Peace! That whis-pers—"strife shall

A Song of Com-fort and of Peace! That whis-pers—"strife shall

A Song of Com-fort and of Peace! A Song that whis-pers—"strife shall

A Song of Com-fort and of Peace! That whis-pers—"strife shall

14 *Andante tranquillo.*  
*p* Voices unaccompanied.



# FOR EMPIRE AND FOR KING.

*poco cres.*  
 cease!" Sung with qui - et con - so - la - tion To the off - spring of the Na - tion, Who on  
*poco.cres.*  
 cease!" Sung with qui - et con - so - la - tion To the off - spring of the Na - tion, Who on  
*poco.cres.*  
 cease!" Sung with qui - et con - so - la - tion To the off - spring of the Na - tion, Who on  
*poco.cres.*  
 cease!" Sung to the Na - tion, Who on

*mf* hear - ing it may know, If in Wis - dom's path they go, *dim.* Peace her bless - ing will be -  
*mf* hear - ing it may know, If in Wis - dom's path they go, *dim.* Peace her bless - ing will be -  
*mf* hear - ing it may know, If in Wis - dom's path they go, *dim.* Peace her bless - ing will be -  
*mf* hear - ing it may know, If in Wis - dom's path they go, *dim.* Peace her bless - ing will be -  
*mf* hear - ing it may know, If in Wis - dom's path they go, *dim.* Peace her bless - ing will be -

*p* - stow . . . On their Em - pire . . . and . . . their  
*p* - stow . . . On their Em - pire . . . and . . . their  
*espress.* - stow, be - stow . . . their Em - pire and . . . their  
*p* - stow . . . On their Em - pire, . . . and . . . their

FOR EMPIRE AND FOR KING.

15 *Tempo lmo.*

King!

King!

King!

King!

15 *Tempo lmo.*

*p*

*mp*

*cres.*

*mf*

*cres.*

*con Ped.*

*cres.*

*cen*

*do.*

*più f*

*cres.*

*e*

*rit.*

FOR EMPIRE AND FOR KING.

16 *Maestoso e grandioso.* (FULL CHORUS.)

O Song of Peace and Love and

O Song of Peace and Love and

O Song of Peace and Love and

O Song of Peace and Love and

16 *Maestoso e grandioso.*

*Ses*

Might, . . . . . Swell forth in pæ-ans ev - er

Might, . . . . . Swell forth in pæ-ans ev - er

Might, . . . . . Swell forth in pæ-ans ev - er

Might, . . . . . Swell forth in pæ-ans ev - er

*Ses*

*Ses*

FOR EMPIRE AND FOR KING.

*ff* *f* *f* *f*

bright! . . . . . Thy match-less mel - o - dies en - twine In

bright! . . . . . Thy match-less mel - o - dies en - twine In

bright! . . . . . Thy match-less mel - o - dies en - twine In

bright! . . . . . Thy match-less mel - o - dies en - twine In

*Sua...* 3 3 *f*

17

blend - ed har - mo - nies div - ine; Thy mes - sage send from

blend - ed har - mo - nies div - ine; Thy mes - sage send from

blend - ed har - mo - nies div - ine; Thy mes - sage send from

blend - ed har - mo - nies div - ine; Thy mes - sage send from

17

# FOR EMPIRE AND FOR KING.

Pole to Pole, En - flame each pa - triot's heart and soul, Till

Pole to Pole, En - flame each pa - triot's heart and soul, Till

Pole to Pole, En - flame each pa - triot's heart and soul, Till

Pole to Pole, En - flame each pa - triot's heart and soul, Till

from . . . our Em - pire's wide do - main . . . Shall rise . . . an

from . . . our Em - pire's wide do - main . . . Shall rise . . . an

from . . . our Em - pire's wide do - main . . . Shall rise . . . an

from our Em - pire's wide do - main Shall rise an



# FOR EMPIRE AND FOR KING.

*allargando.* **18** *a tempo.* *fff*

an - swer-ing re - frain; De - vo - - - ted mil - lions join and

*allargando.* *fff a tempo.*

an - swer-ing re - frain; . . . De - vo - - - ted mil - lions join and

*allargando.* *fff a tempo.*

an - swer-ing re - frain; . . . De - vo - - - - - ted, de -

*allargando.* *fff a tempo.*

an - swer-ing re - frain; . . . De - vo - - - - - ted, de -

*Sva.* **18**

*allargando.* *fff a tempo.*

*Ped.*

*ff* *Very broadly.*

sing:— . . . . . "God save . . our

*ff*

sing:— . . . . . "God save our

*ff*

vo - - - ted mil - lions join and sing:— . . . . . "God save . . our

*ff*

vo - - - ted mil - lions join and sing:— . . . . . "God save our

*Sva.* *Very broadly.*

*ff* *Voices alone.*

FOR EMPIRE AND FOR KING.

FOR EMPIRE AND FOR KING.

Mo-ther-land! God save . . our Mo-ther-land! our Mo-ther-land . .

Mo-ther-land! God save our Mo-ther-land! our Mo-ther-land . .

Mo-ther-land! God save . . our Mo-ther-land! our Mo-ther-land . .

Mo-ther-land! God save our Mo-ther-land! our Mo-ther-land . .

The image shows a page from a musical score for the song "The King of the Mountain" (Горный король). The score is written for vocal soloists and piano accompaniment. The lyrics are in both English and Russian. The tempo is marked "Molto maestoso" (Very majestic). The score includes several measures of music, with some measures marked "rit. molto" (very ritardando) and "fff" (fortississimo). The vocal parts are written in treble and bass clefs, and the piano part is written in grand staff notation. The lyrics are: "and our King!" in English and "и наш Царь!" in Russian. The score is numbered 19.

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*6	The First Nowell	.. ..	Traditional
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*8	Good Christian men	.. ..	Old German
*9	Sleep, holy Babe	.. ..	Dykes
*10	Good King Wenceslas	.. ..	Traditional
*11	When I view the Mother	.. ..	J. Barnby
*12	The seven joys of Mary	.. ..	Traditional
*13	On the Birthday of the Lord	.. ..	Dykes
*14	What Child is this?	.. ..	Old English
*15	Glorious, beautiful, golden-bright	.. ..	Maria Tildeman
*16	Waken! Christian Children	rd. {	S. C. Hammerton
*17	A Child this day is born	.. ..	Traditional
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*26	The Incarnation	.. ..	Traditional
*27	Christmas Day	.. ..	J. Stainer
*28	The Cherry-Tree Carol	.. ..	Traditional
*29	God's dear Son	.. ..	Traditional
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*31	The Babe of Bethlehem	.. ..	Traditional
*32	In Bethlehem, that noble place	.. ..	Ouseley
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*35	Jacob's Ladder	.. ..	Traditional
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*37	The Wassail Song	.. ..	Traditional
*38	In terra pax	.. ..	Dykes
*39	Dives and Lazarus	.. ..	Traditional
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47	New Prince, new pomp	rd. {	C. Steggall
48	A Babe is born	.. ..	Har. by J. S.
49	Come, let us all sweet Carols sing	.. ..	F. Champneys
50	Let music break on this blest morn	.. ..	J. B. Calkin
51	Carol for New Year's Day	.. ..	A. H. Brown
52	The Angel Gabriel	.. ..	Har. by J. S.
53	The Shepherds amazed	.. ..	A. H. Brown
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62	The Morning Star	.. ..	J. F. Bridge
63	The Shepherds went their hasty way	.. ..	J. F. Barnett
64	I saw three ships	.. ..	Har. by J. S.
65	Mountains, bow your heads	.. ..	W. H. Cummings
66	Luther's Carol	.. ..	J. Higgs
67	The Boy's Dream	.. ..	W. H. Monk
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109	Whence comes this rush of wings afar?	.. ..	
110	[Come with us, sweet flowers, and worship]	rd. {	
111	Infant so gentle, so pure, and so sweet!	.. ..	
112	O Night, peaceful and blest!	.. ..	
113	Of the Father's love begotten.	.. ..	
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